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Cutbacks at Record Bar: Layoffs, Store Closings

BY FRED GOODMAN

NEW YORK Flat sales are being portrayed as the culprit in a series of major cutbacks by record retail giant Record Bar of Durham, N.C. Approximately 40 administrative positions—representing as much as 30% of Record Bar's home office staff—were cut on Sept. 19. Five of the chain's 193 stores have been closed in the last month, with more to come, and the fate of several other Record Bar ventures is unclear.

The layoffs, the first in the company's 25-year history, came just a week after Record Bar's annual chainwide convention at Hilton Head, S.C. They include the release of 18 employees, the reassignment of 12 others, and the erasure of 10 currently vacant slots.

Ron Cruickshank, president of Record Bar, says the company's original projections for 1985 proved far too optimistic. "We were geared up for a 20% growth, and sales have been flat," he says. "That's the biggest single thing, and we've had to program ourselves to gear back. We've had too much money going out."

Computer problems in Record Bar's new warehouse have been compounding the chain's cash crunch, leaving many outlets without the proper product mix going into the all-important holiday shopping season. "We're not getting the product out there fast enough,"

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NO BOARD?

Two Labels Seen Abandoning New CD Packaging

BY IS HOROWITZ

NEW YORK Warner Bros. and Elektra Records have apparently given up attempts to seek early acceptance for all-board Compact Disc packaging that bypasses the jewel box.

Their packaging experiments with two top acts, which generated a firestorm of protest from retailers and consumers beginning last spring, have been shelved indefinitely, according to a highly placed source.

While comment could not be obtained directly from creative services executives at the labels, fur-

(Continued on page 70)

Musical Majority Announcement

EIGHT LABELS TAKE ANTI-RATINGS STANCE

BY SAM SUTHERLAND

LOS ANGELES Eight U.S. record companies have taken public stands against proposed ratings measures for sound recordings, including the Recording Industry Assn. of America (RIAA) recommendation of an industrywide generic sticker.

The move, which marks the first significant shift in label postures since the RIAA framed its position earlier this summer, was signaled Thursday (26) with an announcement from the Musical Majority, a recently formed anti-censorship group, that the A&M, Geffen, Island, IRS, Tommy Boy, Modern and Gold Mountain labels have added their support to the fledgling group's own stance.

Of those companies, only A&M has reversed a formal approval of the RIAA position, which held that 24 signatory member firms would voluntarily apply a generic warning sticker to product deemed potentially offensive. An RIAA spokesperson confirmed that the other seven had not signed the RIAA statement on ratings, and are thus making their first public statement on the issue.

Geffen Records founder David

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Farm Aid Concert Raises $10 Million In Sales, Pledges

This story prepared by Paul Grein and Kip Kirby

CHAMPAIGN, Ill. Last week's all-star Farm Aid benefit at the Univ. of Illinois here raised approximately $10 million in ticket sales, merchandising and pledges. That's one-fifth of the total event organizer Willie Nelson hopes ultimately to reach, counting mail-in pledges and retail sales of Farm Aid merchandise. In addition, Nelson notes that the toll-free 1-800-FARMAID phone lines will remain in operation for one year.

Additional revenue could be generated by a possible Farm Aid album and videocassette. But Nelson's manager Mark Rothbaum notes that reports of an album and video release are premature.

"All ancillary rights would have to be negotiated directly with the

(Continued on page 68)

Griffey, Zappa Begin Seminar On Political Note

NEW YORK The sixth New Music Seminar began here at the new Marriott Marquis Hotel last Thursday (26) on a decidedly political note, with keynote speakers Dick Griffey and Frank Zappa urging grassroots involvement in the issues of apartheid and record rating respectively.

Griffey, chairman of Solar Records and president of the Black Music Assn. (BMA), urged the record industry to act as "a communicator" on the issue of apartheid in South Africa. "Most young people here don't know what institutionalized racism is," Griffey said during his convention opening remarks. "Our responsibility is to make them aware."

Within the industry itself, Griffey also proposed a three-pronged program that includes recognizing a

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film "Clue" 4 • A solo artist 5 • Performs the hit single "Blue Kiss"

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George Massenburg, Bill Payne, Russ Kunkel for FILMROCKS
Prince Ent

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LYRIC ROW NOT ECHOED OVERSEAS

Idea of Rating System Finds Few Foreign Proponents

This story compiled by Nick Robertshow and Peter Jones in London, with assists from Jim Sampson in Germany, Willem Hoos in Holland, Glenn A. Baker in Australia and Vittorio Castelli in Italy.

LONDON Stateside controversy concerning explicit, violent or profane song lyrics has found few echoes in Britain or elsewhere.

Industry opinion in the U.K. holds that self-regulation has worked perfectly well in the past and will continue to do so. The notion of a lyric rating system is widely regarded as being just short of absurd.

John Deacon, director general of the British Phonographic Industry (BPI), notes: "One of the main reasons for the success of the British record business of late has beeo the sensitivity of the record companies to the demands of the consumer. Put simply, the customers are getting the music they want.

"The industry's output is in effect s reflection of public taste," says Deacon, "and it makes no commercial sense either to offend listeners or to place retailers in jeopardy by issuing records with dubious lyrics. Self-regulation is brought about by normal commercial pressures."

He adds that if BPI members were ever to request guidelines, they would be provided, but that no such request has ever been received. U.K. companies voluotarily sticker releases deemed likely to give offense; CBS, for instance, has done so with recent Marvin Gaye and Joan Rivers albums.

But even here, some retailers warn that any hint of censorship is more likely to attract some youthful record buyers than to deter them.

Nevertheless, controversy in this field is not unkoown within the U.K. marketplace. During the heyday of the British punk bands—whose central ambitioo was to be as offensive as possible—records like the Sex Pistols' "Never Mind The Bollocks, Here's The Sex Pistols" succeeded in arousing the hostility of the conservative establishment, tbereby helping to guarantee their commercial success.

Where the Obscene Publications Act has been invoked, retailers have

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Top Pickers Lend a Helping Hand. FarmAid organizer Willie Nelson is flanked by Neil Young and John Cougar Mellencamp, as the trio surveys the early morning crowd at the Sept. 22 benefit concert in Champaign, Ill. (Story, page one.)

Keynote Speech at Video Confab

MGM/UA's Gallagher Praises Distributors

NEW YORK A strong defense of video wholesalers is a key element of a keynote speech by Bill Gallagher, presideot of MGM/UA Home Video, at this week's convention of the 560-unit strong National Video Co. at the Princess Hotel in Acapulco.

Gallagher, whose keynote Monday (30) is a highlight of the five-day confab, has arranged an unusual video presentation. He has taken clips of 10 home video companies whose executives appear on a "Studio Executive" panel Wednesday (2) and has compiled them into a 25-minute presentation as part of his address.

Before the convention, Gallagher stated that his 30 years of experience in the music industry, much of them as top sales executive at Columbia Records, have made him particularly sensitive to the "value of two-step distribution, particularly if one is marketing a sizeable catalog.

"A distributor who enters into an agreement agrees to represent the broad base of a manufacturer's catalog. To a company in the video industry that lives on hits alone, this philosophy may not be very important, but my company, MGM/UA, represents the most classic catalog in the film industry."

Gallagher says MGM/UA's direct selling policy protects his wholesalers via terms that do not undercut them, a policy in effect since 1982. As Gallagher puts it, "My wholesalers support me and share my risks."

MGM/UA's distributor network involves 27 to 30 companies, although representation by such firms as Commtron, Metro and Sound with their multiple setups swell the ranks even further.

Gallagher further contends that visibility of product in key mass merchandiser outleta such as K-mart, which does not rent product, eventually feeds consumer traffic to the video specialty dealer who buys from his distributors.

To the doomsayers who believe

(Continued on page 70)

Billboard Forges New Link With European Music Report

NEW YORK Billboard Publications Inc. has aonounced a joint venture betweeo Billboard and European Music Report (EMR). The venture will be headquartered in Amsterdam. The principal property of EMR is Eurotipsheet, a weekly publication covering the Pan-European market for radio, tv programmers and the music industry at large.

Eurotipsheet, started 15 months ago, is the compiler and publisher of the European Top 100 charts, reaching 5,000 readers weekly.

Theo Roos, founder and publisher of Eurotipsheet, has, in a 20-year music industry career, held key roles with EMI, WEA and Phonogram. He is also the founder of Flying Dutchman, a leading international music marketing company.

Roos will continue as president of EMR, and will also function as publisher of Billboard operations in Europe. Eurotipsheet recently located to new headquarters in Amsterdam, and as a result of the alliance with Billboard will share new office space in London with the magazine.

Sam Holdsworth, publisher of Billboard magazine, notes that the "synergy existing between the two publications is ideal. The alliance strengthens Billboard's overall position in Europe. Theo Roos' industry experience and leadership combined with the experience and resources of Mike Hennessey, managing director of Billboard Ltd., will help position and streogthen publications in the international home eotertainment business."

Eurotipsheet was established to serve a growing Pan-European music marketplace, and Roos now plans to expand the publication overall and increase its news coverage. EMR also has plans for radio and tv as well as other media-related ventures in the music field.

ZZ Tops List of October Releases

Four Top Female Vocalists Also Have Albums Due

BY PAUL GREIN

LOS ANGELES ZZ Top's "Afterburner," the band's followup to the five-million-seller "Eliminator," is the top album set for release in October. The $9.98 list album is due on Warner Bros. Oct. 21, more than two years after the release of "Eliminator," which cracked the top 10 and yielded the top 10 single "Legs."

Also due in October are new albums by four of the top female vocalists in pop music: Olivia Newton-John, Barbra Streisand, Sheena Easton and Pat Benatar.

Newton-John's "Soul Kiss" is due on MCA Wednesday (2), four years after the release of her last studio album, "Physical." The new album, produced by John Farrar, is only Newton-John's third studio album in the past eight years. Her other post-1977 releases—all platinum—have included three soundtracks and two greatest hits sets.

Streisand's "The Broadway Album," due on Columbia Oct. 31, marks her return to classic stage songs after years of playing to the pop market. The move is believed to be a reaction to the disappointing response to Streisand's last studio album, "Emotion." The album was produced by Peter Matz, with individual cuts handled by David Foster and the team of Streisand and Richard Baskin.

Easton's "Do You," due on EMI America Oct. 18, is her followup to "A Private Heaven," her first platinum album. That album produced the top 10 hits "Strut" and "Sugar Walls," which reversed Easton's early image as a demure, rather bland pop/adult contemporary singer to the extent that she became a target of groups calling for ratings on records. The new album was produced by Nile Rodgers.

Benatar's "Seven The Hard Way," due Oct. 30 on Chrysalis, is the singer's bid for a seventh consecutive platinum album. Her last album, "Tropico," fell short of the top 10, but produced one of the singer's biggest singles, "We Belong."

The holiday season is traditionally prime time for greatest hits sets, and it appears this year will be no exception. The key compilation due in October is the Cars' "Greatest Hits," due Oct. 18 on Elektra. The retrospective follows five consecutive platinum albums by the Boston-based band, and will be preceded by a new single, "Tonight She Comes."

Hank Williams Jr.'s "Greatest Hits Vol. 2" is due Oct. 14 on Warner/Curb; his first "Greatest Hits" set, released three years ago, went platinum. Jimmy Buffett's "Songs You Know By Heart" is due Oct. 9 on MCA; Donna Summer's "Best Of" is due Oct. 7 on Mercury.

EMI America has set an Oct. 18 release date for David Bowie's "Dancin'," a set of dance remixes of songs from Bowie's first two EMI albums, "Let's Dance" and "Tonight." The $8.98 album may also include Bowie's current top 10 duet with Mick Jagger, "Dancing In The Street."

Two key double live albums are also set for release by October. Iron Maiden's "Live After Death" is due on Capitol Oct. 18; Triumph's "Stages" is due on MCA Oct. 9.

Another high-powered heavy metal act slated for October is Rush, whose studio set "Power Windows" is due Oct. 7 on Mercury. The group has hit platinum with its last four studio albums: "Permanent Waves," "Moving Pictures," "Signals" and "Grace Under Pressure."

Three male pop stars whnse last albums went gold are due back in October with new releases. Elton John's "Ice On Fire," which marks a reunion with producer Gus Dudgeon, is due Oct. 28 on Geffen; Christopher Cross' "Every Turn Of The World," the third album by the Grammy- and Oscar-winner, is due Oct. 28 on Warner Bros.; and James Taylor's "That's Why I'm Here," his first album since "Dad Loves His Work" in 1981, is due Oct. 21 on Columbia.

Two longtime CBS acts are due to move to the Warner family of labels in October. Aerosmith's "Done With Mirrors" is due on Geffen Oct. 21; the Isley Brothers' "Masterpiece" is due one week later on Warner Bros.

Another key label debut set for October is Al Green's "He Is The Light," which will be released on A&M proper, rather than on A&M-distributed Myrrh/Word. A&M has experienced significant pop success with another religious artist, Amy Grant.

Two key debut albums are also set for release in the month. Charlie Sexton's "Pictures For Pleasure," produced by Keith Forsey, is due Oct. 16 on MCA; Paul Lawrence's "Haven't You Heard" is due Oct. 18 on Capitol. Sexton is a young singer/songwriter/guitarist from Austin who is being highly touted as a significant arrival on the rock scene; Lawrence is the writer of Freddie Jackson's black radio smash, "Rock Me Tonight."

Other major black music albums set for release in October include Jermaine Jackson's "Frantic Romantic" and Kashif's "Condition Of The Heart," both on Arista, and Zapp's "The New Zapp IV U" on Warner Bros. Jackson's last album, boosted by the Jacksons' "Victory Tour," went gold, as did Zapp's first two Warner albums.

Three albums by new breed rock acts are on the boards for October, paced by Simple Minds' "Once Upon A Time" on A&M, produced by Jimmy Iovine and Bob Clearmountain. It's the seventh album for the group, which hit No. 1 in May with "Don't You (Forget About Me)."

Oingo Boingo's "Dead Man's Party" is due Oct. 23 on MCA; Depeche Mode's "Catching Up With Depeche Mode" is expected Oct. 28 on Sire. The latter group recently hit the top 15 with their sleeper single, "People Are People."

Three critics' favorites are also due to return in October. Joni Mitchell's "Dog Eat Dog," produced in part by Thomas Dolby, is Oct 28 on Geffen; three days later Columbia plans to release a five-record boxed set by Bob Dylan and a new Elvis Costello album produced by T-Bone Burnett.

The mnnth's top country release, following the Hank Williams Jr. repackage: the Judds' "Rockin' With Rhythm" on RCA. The duo's last album, "Why Not Me," went gold.



Greeting a Legend. Warner Bros Records board chairman Mo Ostin, left, welcomes jazz great Miles Davis to the label during a reception for him at The Palace in Hollywood

Executive Turntable

BILLBOARD. **Michael Ellis** joins Billboard's pop chart division in the newly created post of pop singles chart manager. Ellis, who is based in New York, reports to Tom Noonan, director of charts. He will have the responsibility for the weekly compilation of the Hot 100 chart. Ellis has spent the last eight years in the radio sector, having served as program director of WAPP New York and group music director for Doubleday Broadcasting, as well as assistant program director and music director of WHTZ New York.

RECORD COMPANIES. **Kent Crawford** is appointed vice president of marketing for MCA Records Nashville, based in Los Angeles. He was vice president of product development for the label.

Island Records names **Rob Fraboni** director of a&r in New York. As an independent producer, he has worked with such artists as the Band, Eric Clapton and Joe Cocker.



ELLIS



CRAWFORD



FRABONI



BRODSKY

Greg Brodsky is promoted to product manager at RCA Records in New York. He was a publicist for the label.

DISTRIBUTION/RETAILING. WEA in Burbank makes the following appointments: **Dave Mount** to vice president of video sales; **Francis Aliberte**, vice president/director of national music sales; **Irwin Goldstein**, senior vice president of credit; and **Jack O'Connell**, executive vice president of finance. Mount was national sales manager of video. Aliberte was director of national sales. Goldstein was vice president of credit. O'Connell was senior vice president of finance.



MOUNT



ALIBERTE



GOLDSTEIN



O'CONNELL

HOME VIDEO. CBS/Fox Video promotes **Von Polk** to general manager and division vice president of management products, based in Farmington Hills, Mich. He was division vice president of commercial products.

Robin Montgomery is appointed to the newly created post of senior vice president at Prism Entertainment in Los Angeles. She joins from Embassy Home Entertainment, where she was senior vice president of acquisitions, production and corporate marketing.

PRO AUDIO/VIDEO. **Bob Coleman** joins Editel/Chicago as vice president of marketing. He was director of marketing and client services at Optimus.

The Magnetic Tape Division of Agfa-Gevaert in Teterboro, N.J. promotes **Andrew G. Da Puzzo** to national marketing manager for audio products and **Peter Jensen** to central regional sales manager. Da Puzzo was audio product manager. Jensen was Midwest regional sales supervisor.

George Burr is upped to marketing operations manager of 3M's Magnetic Audio/Video Products Division (Consumer). He was market development manager of video products. Also, **Robert Y. Kline** and **C. Michael Chew** are promoted to related markets manager of consumer products and marketing manager of grocery/military trades, respectively. Kline was manager of home video products. Chew was marketing development supervisor of video products. All three are based in St. Paul, Minn.

Early Recordings Surface

A Prince of a Teenager

NEW YORK An album recorded by Prince when he was 16 years old may find its way into the marketplace before Christmas.

"Minneapolis Genius: Featuring The Band 94 East," containing unreleased recordings made by Prince when he was a member of a funk band dubbed 94 East, is being offered by former group member Pepe Willie and partner Jeffrey Pink, who say they will release the six-song collection on their own independent imprint if they can't negotiate a deal with a major.

The band, which also included bassist Andre Cymone, made the recordings in 1975 and '76. Engineering was handled by David Rifkin, brother of Prince's drummer, Bobby Z. Rifkin was also engineer for Prince's Warner Bros. demo and produced the recent Prince-related Family album under the name David Z. Prince has co-writing credit on one track, but does not sing on any of the tunes.

Commenting for Warner Bros., Prince's present label, vice president and director of publicity Bob Merlis says, "Obviously we weren't aware of the existence of 'Minneapolis Genius' until now, but this back-pages kind of thing you can almost count on when an artist reaches the level that Prince has. At this point, however, we don't have full information on his involvement."

Prince's management could not be reached for comment.

JIM BESSMAN

New York NARAS Honors Producers

NEW YORK The New York chapter of the National Academy of Recording Arts & Sciences (NARAS) presents its 1985 a&r/producers award to Ahmet Ertegun, Tom Frost and Mitch Miller at the second annual awards ceremony, to be held Wednesday (2) at the Rainbow Room here. A posthumous honnr will also go to producer and Columbia Records executive Goddard Lieberson.

The a&r/producers award, initiated last year by former NARAS New York chapter president Russ Sanjek, is given to "industry figures who have made major and significant a&r contributions to the music industry in the geographic area of the New York chapter." Information and tickets for the event may be obtained by calling (212) 245-5440.

Mary Lou Retton. She's got the gold. Now she's going for platinum.

1984 Olympic Gold medalist Mary Lou Retton presents "ABC Fun Fit"—the album. It's based on her new Saturday morning ABC-TV show which combines exercise and fun for kids.

Mary Lou Retton has quickly become one of America's most widely recognized and admired sports figures. Kids love her. And their fitness-minded parents do too.

To promote her new "ABC Fun Fit" album and show, Mary Lou will be keeping a high profile—as a guest on television talk shows and with personal appearances around the country. So stock up on Mary Lou's Fun Fit workout album. You don't have to be a kid to profit from it.



THE "ABC FUN FIT" WORKOUT WITH MARY LOU RETTON.
EXERCISES FOR A KID'S BODY...AND MIND.
INCLUDES A FULLY ILLUSTRATED 16-PAGE INSTRUCTION BOOKLET.
ON MOSAIC RECORDS AND CASSETTES—A CBS ASSOCIATED LABEL.

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Florida Chain Goes Public

Spec's Prospectus Paints Healthy Picture

By *JOHN SIPPEL*

LOS ANGELES Spec's Music's 16 Florida stores show net sales for fiscal 1985 of $16,638,000, net earnings of $924,000 and net earnings per common share of 63 cents, according to the prospectus for the longtime record/tape/accessories/ video chain's first public stock offering.

The $1 million-plus average gross per store and resultant earnings appear even stronger when compared to fiscal 1981, when the chain reported $11,655,000 net sales, net earnings of $491,000 and 32 cents in net earnings per common share with only two fewer stores.

Underwriters Ladenburg, Thalmann & Co. are offering 600,000 shares at $6.50-$7.50, with the money to be used to finance 12 new stores during the next two years. They will be built outside South Florida, where 12 Spec's stores are now located.

As of July 31, the company lists no long-term debt, $1.7 million working capital and total assets of $5,491,000.

In fiscal 1985, ending July 31, the chain, founded in 1948 by industry pioneer Martin W. "Mike" Spector, shows cost of goods sold at $10,385,000; gross profit, $6,253,000; overhead, $5,148,000; and earnings before income tax and extraordinary items, $1,519,000.

From fiscal 1981 to fiscal 1985, working capital rose from $396,000 to $1.7 million; total assets from $2,850 to $5,491; net sales per store from $778,000 to $1,040,000; square feet of selling space from 31,200 to 36,900; and net sales per square foot from $339 to $451.

Net sales increased $1,748,000, or 13.5%, from fiscal 1983 to 1984, with records, tapes and video contributing, while the report attributes an increase of $1.6 million from fiscal 1984 to 1985 to video rental and sales and Compact Disc. Gross profit as a percentage of net sales ranged from 36.5% to 37.6% from 1983 to 1985, while overhead as a percentage of sales dropped from 36.8% to 30.9% during the same period, attributed to mounting sales without increasing operating costs and a voluntary reduction of officers' salaries in 1984.

Ann S. Lieff and Rosalind S. Spooner, president and executive vice president, respectively, received cash compensation of $96,000 in fiscal 1985, with William Lieff, vice president/development, earning $78,000, and Peter Blei, chief financial officer, receiving $67,750. Ann Lieff and Spooner each own 700,000 shares of the stock, the only shares outstanding prior to the sale.

The firm made non-interest-bearing advances of $550,000 to Spec's Entertainment, a one-stop firm operated by Michael J. Spector, son of Martin Spector and brother of Ann

(Continued on page 70)



Reading for Dollars. Warner Bros. Music executives present a check for $263,244.22 in Los Angeles to USA For Africa's Ken Kragen and Marty Rogol. The check represents sales of all pranted editions of "We Are The World," which is distributed by the company's publishing division. From left are Warner chairman of the board Chuck Kaye, Kragen, Warner executive vice president Jay Morgenstern and Rogol.

Chicago Expo Draws 2,000

Organizers Planning '86 Encore

CHICAGO Approximately 2,000 people attended the first annual Chicago Music Expo, held Sept. 20-22 at the Hotel Continental. Event organizers deemed the Expo a success, and confirmed that a second Expo will be held next year.

Attendees eager to learn the basics of the music industry took in seminars, trade exhibits and artist showcases during the three-day period. Admission was $65 for all three days, with partial fees of $10 and $30.

More than 50 exhibitors showed their wares, including 30 pro audio manufacturers, along with studios, labels, publishers, management and booking companies, a pressing plant, a cassette duplicator and other service groups. Expo co-sponsor Planner's Pro Audio was foremost among exhibitors, who also included Lexicon, Amek, Ramsa, Panasonic, Klipsch, Neotek, 3M and Adams-Smith, whose Harry Adams demonstrated the SMPTE synchronizer he developed.

Seminars included "A&R: Getting Signed To A Label," featuring A&R reps Stephen Powers (Epic), John Mrvos (Arista) and Rich Milasky (Red Label); "Promoting Music To Radio," featuring WGCI-AM Chicago program director Richard Pegue, A&M promotion man Jun Mhoon, independent promotion man Craig Lamont, Warner Bros. Midwest promotion manager Kirkland Burke, Jes/Say Records vice president Kirkland Townsend and Atlanta's Mrvos; "Life After The Recording Contract," featuring Dennis DeYoung, Shoes' Jeff Murphy, Private Lartist John Hunter and Arthur Spivak of the Arnold Stiefel Co. management firm; and "Ken Walk Presents," featuring video producer Walz (Cyndi Lauper, Billy Joel, Bruce Springsteen) in a clip presentation and discussion.

IRS Records president Jay Boberg set the tone of the Expo in his keynote speech Friday (20). After commenting on the need to stop the censorship efforts of the Parents Music Resource Center (PMRC), and on what he sees as an overuse in the music industry, Boberg outlined a proposed four-point plan he called "Make A Name For Ourselves."

"People think Austin and Athens have such vibrant music scenes," Boberg said. "They picture a people rolling through Georgia looking for the next R.E.M. There's a buzz going on, [a proliferation] of indie labels. Why? What is the message?"

Boberg suggested that the various factions of the local industry—studios, retailers, radio, the press—should band together to push local music. Studios, he said, could offer 48-hours at a set rate to area musicians. Radio could feature local music on off-peak hours. Retailers could set up special bins for local recordings. Publications could compile local music charts and spotlight area talent on a more frequent basis.

"Everyone would benefit," he said. "Not only the local musicians, but the aforementioned business owners, who'll find themselves turning a profit in previously unprofitable time slots."

The Chicago Music Expo culminated in the Sunday (22) banquet, at which speaker Richard L. Broderick presided. Broderick is senior vice president of MCA and president of his own Tara International, and currently director of music business and technology at USC. Broderick spoke on the importance of independent labels in the music industry.

Expo producer Andy Mitran and executive assistant producer Louise Dimceski say there will be a 1986 Chicago Music Expo, probably to be held in August. Notes Dimceski: "Ken Walz and Jay Boberg have expressed interest in helping plan next year's Expo by serving on an advisory board." MOIRA McCORMICK

CHART BEAT

by Paul Grein

STEVIE WONDER this week notches his 26th top 10 hit on Billboard's Hot 100 chart. "Part Time Lover" leaps five points to number 10. Only two artists in the past 30 years have collected more top 10 hits: **Elvis Presley** amassed 38; **the Beatles** scored 33. (Counting both her hits with **the Supremes** and those from her solo career, **Diana Ross** also tops Wonder's total, with 30 top 10 hits.)

Wonder's consistency in pop music is reflected in the fact that he has cracked the top 10 with at least one single in all but six of the past 23 years. He hit No. 1 with "Fingertips" in 1963, and was shut out in '64 and '65 before coming back strong in '66 with "Uptight."

Wonder then reached the top 10 every year through 1971, when he scored up the heart-stopping "If You Really Love Me." He was shut out in 1972, but picked up again in '73 with "Superstition" and scored every year through '77, when he topped the chart with "Sir Duke." "Superstition" hit the top 10 the first week of January, 1973; had it hit one week sooner, 1972 would also have fallen into Wonder's column, and would have given him a streak of 12 consecutive years with at least one top 10 hit.

Wonder missed the top 10 in 1978 (it might have had something to do with the fact that he didn't put out any product that year), but came back in '79 with "Send One Your Love"and in '80 with "Master Blaster."

He missed again in '81, but scored twice in '82, with his solo smash "That Girl" and his duet with **Paul McCartney**, "Ebony And Ivory." Wonder fell short in '83 (no records again; he really ought to watch this), but made a smashing return in '84 with "I Just Called To Say I Love You" and now this year with "Part Time Lover."

"Part Time Lover" is a critical record for Wonder. While "I Just Called To Say I Love You" was an enourmous hit, and won an Oscar to boot, it was widely regarded as a creampuff—a sidestep into the type of light adult contemporary fare which is the specialty of **Lionel Richie** or **Paul McCartney.**

It was important for Wonder to prove that he hasn't gone soft—that even after two decades of superstardom, he's still in touch with the street. And while "Part Time Lover" may not be a radical record, it has enough energy and drive to show that Wonder can still compete with **Michael Jackson**, **Prince** and the many other singers who aspire to his throne.

"Part Time Lover" also jumps to number three on this week's adult contemporary chart and to number four on the black survey. On the dance/disco club play chart, it debuts at number 34.

TWO OTHER veteran pop stars also crack the top 10 on this week's Hot 100. **Mick Jagger & David Bowie's** "Dancing In The Street" moves up to number nine this week, and holds at No. 1 for the fourth straight week in the U.K. It's Bowie's sixth top 10 single, and the 22nd for Jagger, following 21 top 10 hits with the **Rolling Stones**. "Just Another Night," Jagger's solo debut single earlier this year, peaked at number 12.

"Dancing In The Street" is of course one of the most distinguished copyrights in the Motown catalog of classics. **Martha & the Vandellas**' original version of the song peaked at number two in October, 1964 (**behind Manfred Mann**'s "Do Wah Diddy Diddy," of all things), and three subsequent cover versions have also cracked the Hot 100.

The Mamas & the Papas took the song to number 73 in 1967, the same year **Ramsey Lewis** took it to 84. And **Van Halen** brought the song to number 38 in 1982, capping a string of remakes by the group of 1964 classics. The other two: **the Kinks**' "You Really Got Me" and **Roy Orbinson's** "(Oh) Pretty Woman."

FREDDIE JACKSON this week collects his second straight No. 1 black hit with "You Are My Lady." The song reaches the top four months after Jackson first hit No. 1 with "Rock Me Tonight."

"Rock Me Tonight" went on to log six weeks at No. 1 on the black chart, the longest run of any single by a first-time artist since **the Floaters**' "Float On" in 1977. But the Floaters, bless them, never came close to repeating at No. 1 on the black chart. Their biggest subsequent hit, "You Don't Have To Say You Love Me," peaked at number 28.

Jackson's back-to-back hits are two of four No. 1 black singles which Capitol has collected in the past year. The others: **Ashford & Simpson**'s "Solid" and **Maze's** "Back In Stride."

Only one other label, MCA, has notched four No. 1 black hits in the past 12 months. Three labels have collected three No. 1 black hits in this period: Arista, Motown and PolyGram.

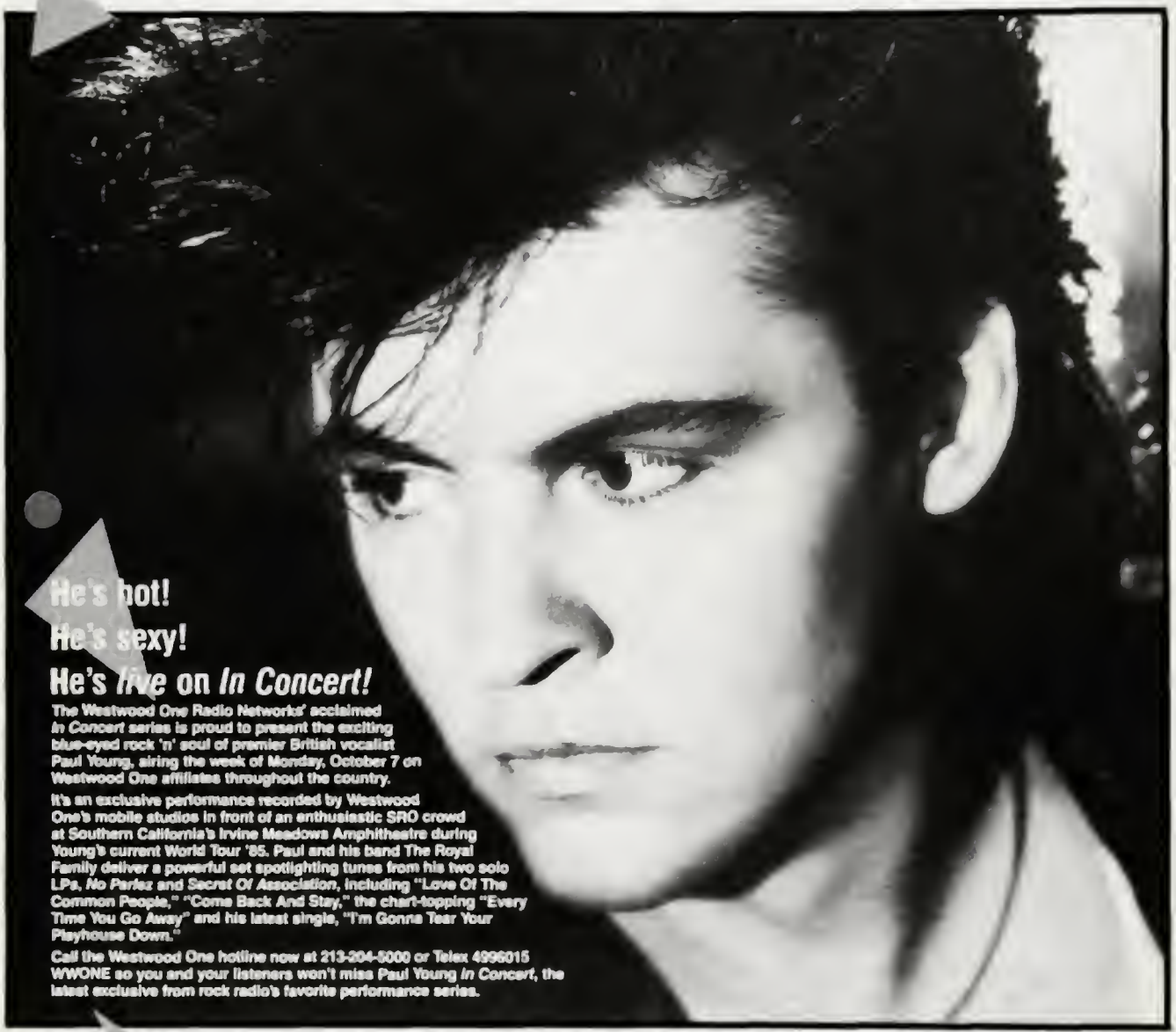
MADONNA this week collects her sixth consecutive top five pop hit, as "Dress You Up" moves up one notch to number five. The song also moves up to No. 1 on this week's dance/disco club chart. Six sales survey, just a few weeks after Madonna topped the chart with "Angel"/"Into The Groove."

Madonna has collected three other No. 1 dance hits since she burst to stardom two years ago.


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AUSTRALIA

RUPERT HOLMES A'COURT. Australia's richest man, has persuaded Michael Jackson to undertake a two-day visit to Australia to appear on a charity telethon in Perth, Oct. 19-20. The star will visit no other city and return home as soon as he acquits his favor to Holmes a'Court, from whom he purchased the rights to the ATV Music catalog for a reported $50 million.

MEN AT WORK is down to just one original member, following the sudden departure of keyboardist Greg Ham (to write film scores) and guitarist Ron Strykert. Leader Colin Hay has vowed to continue the group with new members Chad Wackerman, James Black, Jeremy Allsop and Colin Bailey, and is about to embark on a national "Back To Business" tour, followed by dates in China, Japan and the U.S. Hay insists the group "is still alive and well," deapite the fact that its third album, "Two Hearts," stopped at number 50 on the Billboard chart, after previous success that saw the band presented with an award for $100 million of retail sales.

THOUGH AUSTRALIA LED THE WORLD with the first Ethiopian famine relief super-concert, it's been slow in generating a collaborative record along the lines of "Do They Know It's Christmas?" or "We Are The World." Now one has been completed at Albert Studios in Sydney, featuring some 100 musicians and singers, including Marc Hunter (Dragon), Alex Smith (Moving Pictures), John Swan (Swanee), Sharon O'Neill, Renee Geyer, Jon English and several country artists. Written by Allan Caswell (who penned the Patti Page hit "On The Inside"), "The Garden" is being released through EMI by Albert Productions.

STARS AGREEING to appear in a spectacular video clip for the CBS Australia single "Music Change The World," written by eight-year-old Brendan Woithe of Adelaide, include Elton John, Diana Ross, Joe Walsh, Colin Hay and "Mad Max III" headliner Angry Anderson. The song won the Australian division of the 1985 International Children's Peace Prize and has been recorded by the studio group A Bunch Of Friends for international release. Tina Turner, Olivia Newton-John and Duran Duran are reported to be "seriously considering" requests to take part, too.

GLENN A. BAKER

Calls Shift in Distribution Possible

EMI U.K.'s Jamieson Sounds Warning

LONDON Peter Jamieson, managing director of EMI Records U.K., has warned that unless "standard of service" is improved, the company's product may be taken away from the group's distribution arm and handed over to another firm.

"There's no longer any time for making excuses," Jamieson told the EMI annual sales conference here, Sept. 13. "Improvement has to come right now because EMI Records simply can't afford to jeopardize the careers of its artists."

Jamieson's remarks took delegates by surprise. But he added that EMI Manufacturing And Distribution Services (MADS) had faced some outstanding problems because of several factors, not least the general market growth "which took everybody by surprise."

He also cited EMI's own corporate market share upturn and the overall success of Virgin during the past year.

However, Jamieson stressed: "The management of MADS has been made very aware that EMI Records would not shirk from exercising its facility to move the distribution of its product from our center in Hayes, Middlesex, and distribute through another source.

"I want to make it very clear that unless satisfactory distribution is achieved through Hayes between now and Christmas by EMI Records for its artists, serious efforts will be made in the new year to explore other means of distribution. There's no question that, by this time next year, distribution will be posing any problem to EMI Records."

Jamieson stressed that improvements in distribution were already being made, including changes in the record numbering system.

Ted Harris, managing director of EMI MADS, said later: "We've not been fully satisfied with the distribution operation, but the problems have, in fairness, been created by a lot of positive factors, including a vast increase in business. We're currently handling somewhere around 40% of the records in the charts. Since the Live Aid phenomenon, business has just gone sky-high, right through the roof."

Jamieson also used the sales conference to counter industry rumors about the future of EMI Records within the massive Thorn EMI group. "The record division is still the jewel in the crown of EMI Music," he said, "and there's no doubt in my mind that we'll continue to grow and be successful."

Market Still Growing

U.K. Video Report Is Upbeat

LONDON The U.K. video software market was worth $790 million in 1984, according to a report published here by the Economist Intelligence Unit.

Videotape rental was worth $533 million, taking the pound sterling as $1.35, software sales generated $121.5 million, and the illegal trade in back-to-back copies, bootlegs and pirated cassettes accounted for a further $135 million, according to the report.

The figures reveal both the growing importance of straight sale, with music video a key element, and the success of the campaign waged by the Federation Against Copyright Theft and other bodies against video piracy, once estimated to account for up to 80% of the overall market here.

The EIU report says there are currently some 6,000 specialist video outlets in the U.K., down from a peak well into five figures. But it also says that twice as many non-specialist outlets also stock video software and operate some form of video rental scheme.

On the hardware side, VCR sales during 1984 are calculated to have earned $736 million, up from $675 in 1983, while machine rental was worth $466 million, marginally below the 1983 figure of $472.5 million. Blank tape sales were valued at $262.5 million compared with $243 million in 1983.

A breakdown of video hardware ownership by formats finds VHS with a projected 64% by the end of 1985, Beta with 28% and V2000 with 8%. At that time, the report says, VCR penetration will be 41% of U.K. homes, compared with 35% last year and a mere 1% five years ago.

West German Video Fair a Success

Wiesbaden Event Draws 3,700 Dealers, 50 Exhibitors

BY JIM SAMPSON

WIESBADEN West Germany's first Video Kongress, held here earlier this month, was described as a "resounding success" by participants, many of whom were openly worried about their future just a few months ago.

"At Wiesbaden, the German video industry grew up," commented Joachim A. Birr, head of Bundesverband Video (BVV).

Nearly 3,700 video shop mansgers, representing more than half of the country's video software retailers, attended Video Kongress. Many of the 50 exhibitors, mostly program suppliers and specialty dealers, reported single-day company sales records.

Launched on short notice (just six months) by the associations BVV (program suppliers), IVD (retail dealers) and VDVG (wholesalers) and the trade magazine Videomarkt, Video Kongress became necessary when video fairs during consumer electronics shows in Berlin and Duesseldorf proved unsuccessful. Media coverage of those open events helped fuel video's negative image as a horror-and-porn industry.

A separate, closed convention was needed, according to Videomarkt editor-in-chief Ulrich Scheele, "to solve a number of industry problems and to increase the industry's sense of identity."

Image improvement was a clear priority at Wiesbaden, although little effort was made to suppress less distinguished program fare at the event. "We want to give a realistic picture of the industry," said Birr, adding that the great majority of business is done with theatrical films that are not X-rated.

Germany's best-known porn producer, Beate Uhse, was present, though somewhat isolated in one corner. Said company head Ulli Rothermund: "We believe hard-core videos account for 30%-40% of rental business in Germany, and recent coverage of the threat of AIDS has led to a sharp increase in demand."

Non-pornographic suppliers acknowledge a rental share of about 15% for porn, with videos from the cannibal/zombie school taking a further 4% or so. But the emphasis in Wiesbaden was clearly on such new film titles as Warner's "City Heat," RCA/Columbia's "Sheena," Constantin/Taurus's "Cotton Club" and "Top Secret" from CIC Video, the firm awarded a golden cassette at the convention as Germany's top program supplier based on chart performance.

Major wholesaler Novoton bubbled optimism about booming demand for music videos, such as the ambitious new full-length title by pop star Peter Maffay on Warner Home Video, released simultaneously on record, cassette and video.

"This is the way music videos should be done," said distribution head Herbert Kallus, who added that he has seen his music video sales develop from "absolutely nothing 12 months ago to over 1,000 tapes per week now."

The convention program included several video premieres, among them VCL's "The Terminator," plus a loosely organized gala awards dinner and several seminars. Those panels, covering law, marketing, piracy and business management, drew good crowds but were sometimes cut short by tight scheduling.

The major legal question was understandably how to deal with Germany's restrictive new "youth protection" law. Further discussion centered on a proposed new levy collecting about 2% of video sales to encourage German film production. The video industry is threatening a constitutional challenge unless the levy is linked to changes in other atatutes considered "discriminatory" against the video industry.

Post-convention comments were uniformly positive. "We sold more in three days here than in 10 days last year at the hi fi fair in Duesseldorf," said CIC product manager Michael Langkavel. And Gerhard Weber, Warner's head, said: "We did much better than expected. Our stand was simply packed."

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Hard-Core Lyrics

THE FACTS OF LIFE: UPDATED

BY SHEILA DAVIS

Earlier this year, the International Society For General Semantics asked Sheila Davis, songwriter and author of "The Craft Of Lyric Writing," to "update" a 1951 study of pop lyrics by the renowned semanticist Dr. S.I. Hayakawa. What follows is Davis' adaptation of her article, published in the current issue of the society's journal Et cetera.

Three decades ago in his paper "Popular Songs vs. the Facts of Life," S. I. Hayakawa assessed the underlying attitudes reflected in pop love songs written in the '30s and '40s.

From his comparative analysis of blues and pop lyrics, Hayakawa found that the blues were generally grounded in reality, and reflected a healthy emotional resilience when a relationship went wrong. The words of pop songs, on the other hand, more frequently demonstrated a reliance on magic and miracles and as a consequence exhibited an "unhealthy psychological content" which might make the attainment of emotional maturity more difficult.

He concluded that popular songs gave the public poor preparation for the realities of life.

In summing up, Dr. Hayakawa asked: "Cannot our songwriters try to do at least as much for our young people as Bessie Smith did for her audiences, namely provide them with symbolic experiences which will help them understand, compare and better cope with their problems?"

If Dr. Hayakawa were listening to top 40 radio today, he would hear a radical change in both the attitudes and the language of pop songs. For one thing, the level of magic, miracles, and a love to last forever heard only occasionally in contemporary lyrics.

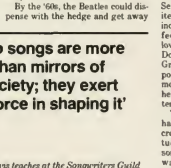
Lionel Richie would seem to be the last bastion of romanticism, still proclaiming the viability of "Endless Love," and effecting an open-hearted vulnerability in "Truly" and "Still."

Today, longterm interpersonal relationships are more generally viewed as difficult, if not impossible, as in such hits as "Hard Times For Lovers" and "What's Forever For?" Despite an occasional "we can work it out" sentiment, the more prevalent emotion is that of disillusionment, reflecting the one-



'Pop songs are more than mirrors of society; they exert a force in shaping it'

Sheila Davis teaches at the Songwriters Guild in New York and conducts workshops for regional songwriting groups.



single hits in "She Bop."

Popular songs have traditionally employed metaphor or euphemism to evoke whatever censors may exist. The word *it*, for example, has long been a stand-in for copulation. Back in 1928, Cole Porter's hit title "Let's Do It" was qualified by the line, "Let's fall in love."

By the '60s, the Beatles could dispense with the hedge and get away with a more direct, if somewhat funky, invitation: "Why Don't We Do It On The Road"—which, repeated endlessly along with the line "No one will be watching us," constituted the song's entire lyric.

Over the intervening decades, the semantics of *it* have penetrated on two levels: from something the singer is *thinking* about doing to something the singer is *in the act* of doing; and from the act of coitus in general to acts of oral sex in particular, as in such recent hits as "Do It Anyway You Want," "Do You Like It Girl," "I Like To Do It," I Wanna Do It To You" and "Lick It Up."

Not only has explicitness displaced subtlety and the erotic territory expanded, but lyrics have even invaded the more taboo terrain of incest. Prince, for example, gives the green light to familial intimacy in "Sister."

It is clear we have entered the age of hard-core lyrics. Dr. Hayakawa wouldn't believe his ears.

That popular songs speak for their time is a given. But they are more than mere mirrors of society; they exert a potent force in the shaping of it.

Thirty years ago Dr. Hayakawa wished out loud that songwriters would try to give these audiences better "equipment for living." Clearly, his call has gone unheeded. Sexual gratification—rock's favorite panacea for alienation—grows increasingly more divorced from affection. Last year, for example, loveless sex ("What's Love Got To Do With It?") was rewarded with a Grammy. At this writing, two of pop music's most prominent role models for pre-teenage girls can be heard—and seen—endorsing adultery.

The power of lyrics to persuade has long been known. In this increasingly acoustic world, the attitudes and injunctions of popular songs are now walked to, danced to, watched, chanted—and internalized.

Plainly, lyrics provide America's youth with their primary equipment for living. By endorsing and thereby promoting practices that in society deems illegal or immoral, pop lyrics cannot help but accelerate the acceptance of such behavior as the norm.

It would seem imperative that the writers, performers and vendors of pop music give serious thought not only to what lyrics are *saying* to society, but more importantly, what they may be *doing* to it.

The resounding success of "We Are The World" dramatizes the fact that, in this global village, songwriters can exert a powerful force. It is not too much to say that we have the potential to help bring about a better society.

As we, the creators of popular songs, staunchly resist any attempt to diminish the unfettered expression of our ideas, we must simultaneously face up to the moral dimension implicit in the act of writing and take responsibility—individually and collectively—for the values that the words of our songs endorse.

out-of-three divorce rate.

Another change: Female passivity in lyrics has virtually disappeared. The wimp that Hayakawa heard whining in "Can't Help Lovin' Dat Man" and "I'll Never Smile Again" has been replaced with the me-generation assertiveness of such feminist anthems as "I Will Survive" and "It's My Turn."

In fact, the top female recording stars of the mid-'80s, Cyndi Lauper, Madonna, Sheena Easton and Tina Turner, seem to be speaking for a whole new breed of women—bold, tough and materialistic ("Girls Just Want To Have Fun," "Money Changes Everything" and "Material Girl")—who seek, along with equal pay, equal sexual satisfaction, with or without a partner.

Although auto-eroticism has been championed in such male hymns as "Captain Jack" by Billy Joel and Prince's "Jack U Off," it was Cyndi Lauper who took the subject of self-pleasuring out of the closet of album cuts and into the spotlight of

Letters to the Editor

now.

Thanks, Frank.

Don Wrege
Eyesongs
Sherman Oaks, Calif.

WHO'S BEST QUALIFIED?

As of Sept. 1 we were removed from automatic receipt of the RCA and RCA label. This occurred without any notification or explanation. We at KSON feel that RCA has taken this action because we do not play what the label feels is an acceptable amount of their product.

It's been said at various seminars, by record and radio executives alike, that radio is best qualified to decide what is right for itself. Apparently RCA knows what's better for our listeners than we do.

At this writing about one-third of our playlist is made up of RCA product, and we have in the past gone out of the box on many of their records when we felt they were right for us. Yet an RCA official told me that we were not exposing "legitimate" music. So who is best qualified to decide what a station should play?

Nick Upton, Music Director
KSON-AM-FM
San Diego, Calif

A GLIMMER OF LIGHT

Rick Dutka (Letters, Sept. 7) completely missed the point of my letter concerning Sun City. To say that it represents the "South African counter-attack" is laughable, since the practice of apartheid is as abhorrent to me as it obviously is to Mr. Dutka.

My point is that Sun City, in its highly successful and proven practice of *non-apartheid*, represents perhaps the one glimmer of light in this dark and troubled part of the world. To attack the entertainment complex by name, therefore, is not only misguided, but potentially harmful to those people of all races who live and work there in harmony.

Besides, music is such a great communicator; only by such interaction, surely, can barriers be broken down.

Stephanie Luker
Johannesburg, South Africa

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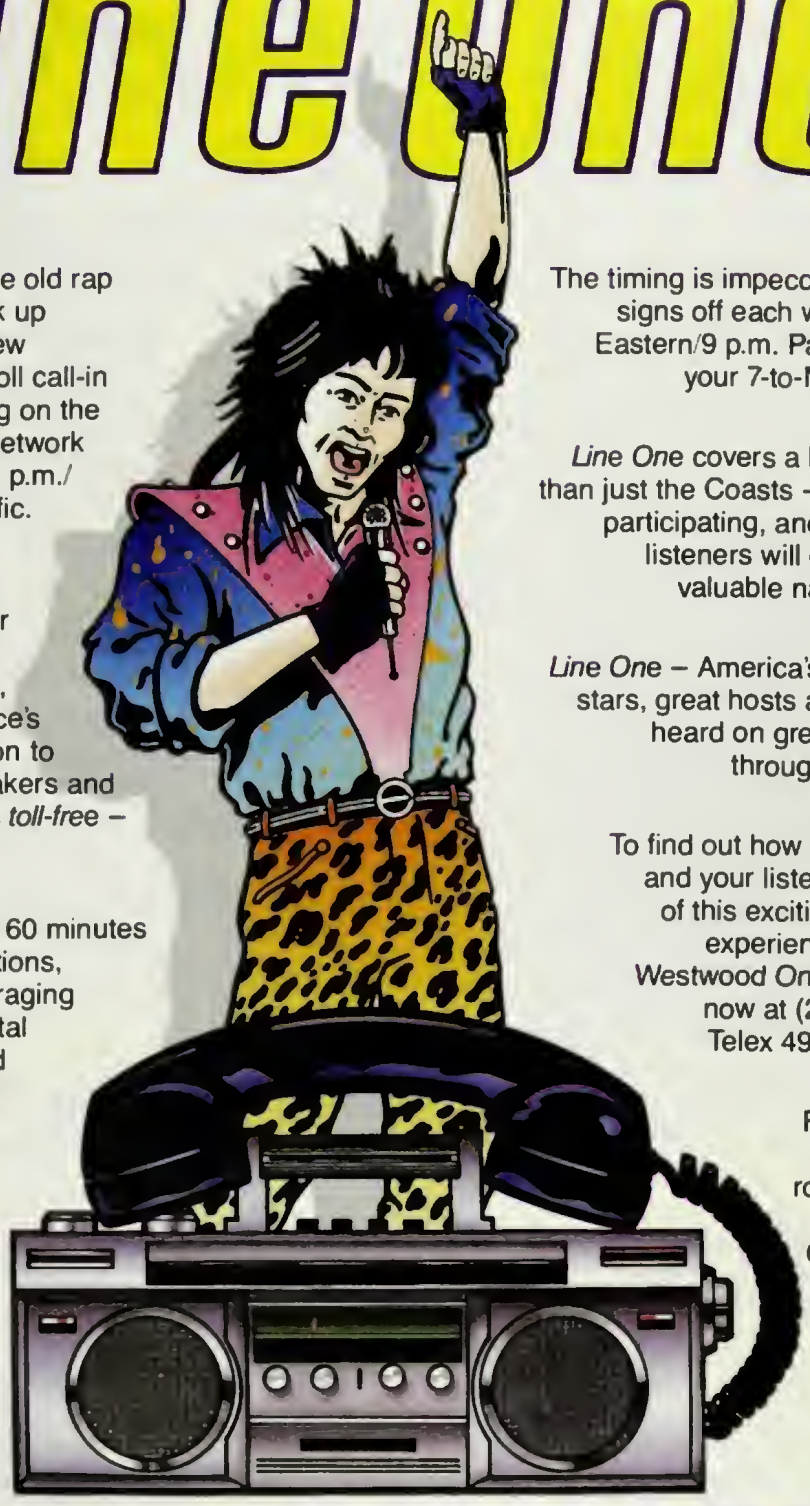
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Tired of hearing the same old rap on rock radio? Then pick up *Line One*, the exciting new direction in live rock 'n' roll call-in programming, premiering on the Westwood One Radio Network Monday, October 7 at 11 p.m./ Eastern and 8 p.m./Pacific.

Hosted in New York by WNEW-FM's Carol Miller and in Hollywood by KMET-FM's Sky Daniels, *Line One* is your audience's coast-to-coast connection to rock's biggest record-makers and record-breakers. And it's *toll-free – 1-800-ROCKERS.*

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FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY!

Country Broadcasters Confront Slump

Image Problems, Lack of CMA Support Cited at Confab

BY EARL PAIGE

DALLAS Country music broadcasters at Radio '85 here blamed the format's general ratings slump on everything from the "rope and boots" image of station logos to lack of support from the Country Music Assn. These comments surfaced during two country sessions held during the joint National Assn. of Broadcasters/National Radio Broadcasters Assn. meet, Sept. 11-15.

The CMA received particularly harsh criticism. Second-day panel moderator Charlie Ochs, a Phoenix consultant and CMA board member, told the audience, "CMA is made up of people who don't understand what is happening in country music today."

The most vigorous response came after one broadcaster said, "The CMA is nothing more than a chamber of commerce for Nashville. We have got to get away from this incestuous promotion."

At one point during the wide-ranging debate, Ed Salamon of The United Stations Programming Networks suggested that the CMA was the wrong organization for broadcasters. He urged more participation in the Nashville-based Country Radio Broadcasters, which will convene March 6-8 at the Opryland Hotel there.

Not all of the hour-plus dialog was devoted to criticism, however. Jay Albright of KMPS Seattle made a lively defense of country radio's position. For 30 to 35 years, he said, "All you had to do was put country on the air. Your positioning was clear."

He added that country then was as unique as urban radio is today. "We're no longer our own little tangent. We've entered the marketing dimension."

Albright challenged broadcasters to exploit country's advantages. He claimed that the format has the most stations involved and the most efficiency: "We deliver the 25-54 demo more efficiently than any other format."

Attendees also debated the image of country music generally, and, in particular, that of various stations, notably Northern outlets that Boston-based consultant Donna Halper said "consider a two share a major victory."

In the second-day session, numerous country case histories were reviewed. Viacom vice president/director of operations Bill Figenshu said, "We crashed the number two station in New York City into WHN, and it was an expensive lesson. It went into the tank.

"One lesson was that if you don't have a good morning show, it doesn't matter what format you have. The CMA is not going to save you."

Making a similar point, Bob Longwell of WDBO Orlando extolled the value of aggressive promotion. "We came in with 125 showings," he said of the outlet's billboard campaign, "and bought 500 gross television rating points." He added that the orange and black logo "was highly visible. We kept that same house" in all advertising.

Viacom's Figenshu echoed the need for consistency in the format. "We're too involved in country music and not enough in basic radio. At WMZQ Washington, we've kept the same sing-along spots. Consistency is the key. I don't know why we forget this and go crazy."

One theme that provoked spirited debate arose when WXTU Philadelphia's Joe Young said, "We have no national image. AOR has 'Miami Vice,' and we have 'Hee Haw'."

WMZQ operations manager Bob McNeill suggested that "the mood

(Continued on page 14)



Espirit de WNIC. WNIC Dearborn, Mich. air personality Peter Carey helps listener Carolyn Thomas hold the fruits of her station-sponsored "100-Second Album Shopping Spree" at the nearby Harmony House outlet. After unloading the goods, Carey gave Thomas a complete stereo system courtesy of WNIC to play the prizes on.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

Sounds like Jan Hammer's **"Miami Vice Theme"** (MCA) and Stevie Wonder's **"Part Time Lover"** (Motown) have set some new response standards for **WBBM** Chicago. According to program director **Buddy Scott**, the two tracks popped into the top 10 of both WBBM's sales and request charts within two weeks. "Usually, that takes five to six weeks," he reports. Of last week's releases, Scott picks Olivia Newton-John's **"Soul Kiss"** (MCA) as the next single to follow this pattern of immediate popularity.

BLACK/URBAN

At **WDPN** Columbia, S.C., PD **Chaz Sanders** is wild about Eugene Wilde and his new single **"Don't Say Goodnight"** (Atlantic). Describing it as a "smooth, medium-tempo ballad," Sanders calls the track a strong followup to Wilde's earlier hit "Gotta Get You Home Tonight." From the more established camp, Sanders picks Tina Turner's **"One Of The Living"** (Capitol). Sanders compares this release to Turner's "Better Be Good To Me": "It has that same juice, a rocky flair, and it's a little funky." Sanders congratulates Manhattan Records on the signing of Bernard Wright. A former member of Tom Browne's Funkin' For Jamaica crew, Wright's solo offering **"Who Do You Love"** reflects some of his jazz background, says Sanders, although the track's main appeal is Wright's maturity as a musician. Also hot on WDPN's playlist is Isley, Jasper, Isley's **"Caravan Of Love"** (CBS Associated). "I know this isn't all of the Isleys," says Sanders of the track, "but, as far as I'm concerned, this is still the Isley sound. A classic melody."

COUNTRY

Promoting itself more as "Boston's new favorite" than as a "country station," **WBOS** is taking a few listeners by pleasant surprise, says PD **Mark Tudor**. Happily, Tudor reports that today's country releases are supplying WBOS with "a lot more songs than we have space to play." Tudor credits record labels with providing plenty of "new-style country." According to the PD, the genre is "jumping and moving again." In this category is the Judds, whose latest single, **"Have Mercy"** (RCA), is one of the most contemporary things they've done, in Tudor's opinion. Meanwhile, Earl Thomas Conley's **"Nobody Falls Like A Fool"** (RCA) "is blasting things away," he says. Causing something of a dilemma at WBOS is Neil Young's **"Back To The Country"** (Geffen). Young's move into country is perhaps a little too serious for WBOS, Tudor says: "The fiddle here is really heavy. I have to weigh that against Young's popularity in Boston, and I haven't reached a decision yet."

KIM FREEMAN

...newsline...

PAT NORMAN leaves his vice president/general manager post at RKO's KFRC San Francisco to take on the same title at RKO's KRTH Los Angeles. In making the move, Norman replaces Allan Chlowitz, who left KRTH with general sales manager Jan Kopic. Norman had been with KFRC for more than 12 years, and his replacement there has yet to be named.

INFINITY COUNTRY COMBO KCBQ-AM-FM San Diego welcomes veteran Charlie Ochs as general manager. Ochs, who replaces Peter Moore, will retain his own consultancy firm, which has been consulting the combo. Simultaneous with Ochs' arrival, a PD spot at the combo opens up as operation manager Lee Rogers moves on to program KRPM Tacoma/Seattle.

DAVE MASON leaves his PD post at WKRC Cincinnati to assume station manager duties at WTAE/WHTX Pittsburgh, where he reports to newly named general manager Rich White.

Group W Selling Chicago's WIND

TMS Plans New Spanish-Language Format for Station

BY MOIRA McCORMICK

CHICAGO The station swap in this market continues, as Group W Radio agrees to sell its WIND to Tichenor Media System Inc. (TMS) of Harlington, Tex. for $6,855,000, pending FCC approval. Last week, Doubleday reached an agreement to sell its WMET to Heritage Broadcasting (Billboard, Sept. 28).

The currently all-talk station will switch to a Spanish-language format when the changeover occurs, around December, according to Group W Radio communications director Charlie Furlong. The format switch will put WIND in direct competition with Chicago's only other major Spanish station, WOJO-FM.

Group W has owned WIND since the '50s. "WIND's ratings had been flat for the last four years, in the range of three shares," Furlong says. "Also, it's a 5,000 watt AM station, while our other properties are 50,000-watt boomers."

Group W operates the "three largest all-news station in the country," according to Furlong. They are WINS New York, KYW Philadelphia and KFWB Los Angeles. These factors, along with WIND's dial position, "argued for selling it at this time," Furlong says.

"Part of our strategic plan for growth," he adds, "is moving into Sun Belt properties. We'd always been associated with the East, so we wanted a balanced portfolio of national stations."

Such expansion efforts led Group W to the purchase of easy listening KQXT San Antonio from TMS, a predominantly Spanish-language broadcasting company. In addition to WIND, TMS owns four Texas outlets, and is currently awaiting FCC approval on the purchase of KYSR-AM-FM El Paso.

TMS executive vice president Mel Kasanoff says WIND's new Spanish fare will "lean heavily on Mexican-American programming," in keeping with Chicago's predominantly Mexican Hispanic population. He adds that WIND's new format will be "international enough to appeal to the rest of the Latin nationalities."

Like its soon-to-be-competitor on the FM band, WOJO, WIND will feature a mix of music along with a strong dose of news and public affairs. Kasanoff says he does not "expect the AM band to be a hindrance" in competing with WOJO.

KLAT Houston's sales manager Chuck Brooks will be installed as the new WIND general manager. As for the rest of the staff, says Kasanoff, "We're talking to numerous people in Chicago, along with WIND employees who may want to stay."

7th ANNUAL

Billboard Video Music Conference

November 21-23, 1985

Sheraton Premiere Hotel, Universal City, California



AGENDA

Thursday, November 21st:

12 noon to 8:00 PM — Registration
8:30 PM to 10:30 PM — Welcome to the Conference Party
10:30 PM to ???? — Hospitality Suites

Friday, November 22nd:

9:00 AM to 6:00 PM — Registration
9:30 AM to 10:00 AM — Continental Breakfast
9:45 AM to 10:00 AM — Welcoming Remarks SAM HOLDSWORTH, Publisher, Billboard Magazine JIM McCULLAUGH, Conference Director & Home Entertainment Editor — Billboard Magazine
10:00 AM to 11:15 AM — **"Video Music: From Promises To Profits"** Leading home video companies, distributors and retailers discuss the facts, figures, myths and realities of how music video product is fairing in the world consumer market place
11:15 AM to 11:30 AM — Break
11:30 AM to 12:45 PM — **"The Multi-Channel Matrix"** A status report on cable, broadcast television, pay-per-view, syndication and other mushrooming transmission avenues for music video
12:45 PM to 2:30 PM — Buffet Lunch
Exhibits & Hospitality Suites
Independent Productions Screenings
2:30 PM to 3:45 PM — **"RPM To Frames Per Second"** The continuing evolution of record label video activity is examined
3:45 PM to 4:00 PM — Break
4:00 PM to 5:15 PM — **"Rolling The Credits"** Producers, directors and other behind-the-scenes creative contributors discuss state-of-the-art video craft.
5:15 PM to 5:30 PM — Break
5:30 PM to 7:00 PM — **"Movies And Music"** Sponsored by A F I Leading motion picture directors discuss video music
7:00 PM to ???? — Exhibits & Hospitality Suites

Saturday, November 23rd:

9:00 AM to 6:00 PM — Registration
9:30 AM to 10:00 AM — Continental Breakfast
10:00 AM to 11:00 AM — **"Releasing The Final Print"** Legal issues, unions, licensing and everything else you wanted to know about negotiating the music video deal
11:00 AM to 11:15 AM — Break
11:15 AM to 12:30 PM — **"Programming For The Depth Of Field"** New vistas in music video programming clips short form long form experimental
12:30 PM to 2:30 PM — Buffet Luncheon
Exhibits & Hospitality Suites
Foreign Productions Screenings
2:30 PM to 3:45 PM — **"Cutting Room Floor To Cutting Edge"** The progressive advancement of music video marketing, promotion and exploitation
3:45 PM to 4:00 PM — Break
4:00 PM to 5:15 PM — **"On Your Mark"** Artists discuss the growing importance of music video and their role in it
5:15 PM to 5:30 PM — Break
5:30 PM to 6:45 PM — **"Listening To The Screen"** The increasing significance of music in film and television
6:45 PM to 9:00 PM — Break
9:00 PM to 11:00 PM — **Video Music Awards Presentation**

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Billboard
BBVMC8

Washington Roundup

BY BILL HOLLAND

FCC MASS MEDIA BUREAU chief James McKinney told a symposium of the Institute of Electronic & Electrical Engineers (IEEE) Sept. 20 that "I believe AM radio is broke," and suggested that the FCC should undertake a complete review of that service. In comments he termed "philosophical" rather than an indication of impending FCC policy, he suggested short-term vitamins, such as format changes, antenna rebuilds and better quality transmitters and receivers. But he also suggested that AM service could "duplicate FM programming in all markets where AM and FM stations are co-owned," and called for "a small number of superpower AM stations capable of serving very large portions of the country both day and night." He said that present AM rules have reached "bewildered status."

PUBLISHING AND BROADCASTING tycoon Rupert Murdoch will address the multitudes at the NAB's annual convention, April 13-16 at the Dallas Convention Center. The NAB's 64th annual convention, according to insiders, will be a logistical humdinger, with perhaps as many as 60 hotels being tapped to house the broadcasters. As for Murdoch—who knows, he might make those assembled offers they can't refuse.

LAST MONTH'S RTNDA International Conference in Nashville got good marks, according to association staffers. RTNDA members completing evaluation forms on the final afternoon gave the overall program a rating of 3.23 out of 4—the highest since 1976. Speakers overall were rated 3.22, the highest since 1977. Entertainment and social event scores were the higest ever recorded.



Winning Notes. WBLM Portland, Me. progrsm director Jose Diaz, right, looks in on s guitsr lesson provided by Crosby, Stills & Nesh's Grahsm Nash for WBLM listener Scott Talbott, left. Thanks to the station, Talbott won backstage passes after CSN's Lewiston Raceway show and an autographed Takamine guitar

COUNTRY PROGRAMMERS

(Continued from page 13)

of the nation is so different today," as compared to the "Urban Cowboy" period to which many delegates pointed. Salamon joined in by saying that tv hits like "Miami Vice" were not contrived. "They happen; they are not calculated. The constant is quality."

To suggestions that the industry does not create real country stars, Stecker said, "At the height of 'Urban Cowboy,' 99% of the artists had no magnetism," referring back to McNeill's point of how social forces coalesce at various periods.

The debate returned to ways in which the CMA could help position country music, with Albright noting, "The consumer has beliefs they hold very strongly. The Walt Disney approach might be better: Ask them what they want."

Longwell said he feared that the CMA is too apologetic about country music. "I once interviewed a guy who said first thing that he was not an alcoholic." Longwell recalled of the defensive attitude some country personalities adopt.

Testing station commercials was one way of gauging consumer attitudes Ochs suggested. After polling the room, he said, "All of you are using tv, but no one is testing. These commercials cost thousands of dollars, and yet you could find if you tested them they are knocking the socks off your station."

Overall, panelists concluded that concentrating on good radio and aggressive promotion, with less emphasis on country music itself, was the way to go.

Next week: Programmers comment on the current and future state of the country format.

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New Stations Join Chart Panel

As part of Billboard's ongoing effort to bring our readers the most accurate and up-to-date charts, Billboard's chart department has reviewed the Spring 1985 Arbitron ratings and has realigned its radio panels accordingly. The radio stations listed below have been added as reporters to the Hot 100 radio chart panel.

Billboard conducts a continuous review of ratings changes and may announce further panel changes as they become apparent.

WKSE Buffalo, N.Y.
WGAN Portland, Me.
WGUY Bangor, Me.
WRKS New York
WHQT Miami
WKZL Winston-Salem, N.C.
WYKS Gainesville, Fla.
WRQN Toledo
WKFR Kalamazoo, Mich.
KKRQ Iowa City
WLRS Louisville
WRNO New Orleans
WZYP Huntsville, Ala.
KZZB Beaumont, Tex.
KISN Salt Lake City
KOJZ San Luis Obispo, Calif.
KBOS Fresno
KHTX Reno
KPLZ Seattle
WHSL Wilmington, N.C.
WZOU Boston
WERI Westerly, R.I.
WBMW Fairfax, Va.
WOAY Beckley, W. Va.
WNSY Norfolk
WPFM Panama City, Fla.
WRQC Cleveland
WIXX Green Bay, Wis.
KOFM Oklahoma City
KQCR Cedar Rapids, Iowa
KEZB El Paso
KITE Corpus Christi
KRGV McAllen, Tex.
KCPX Salt Lake City
KEZY Anaheim
KIKX Colorado Springs
KHOP Modesto, Calif.
KHIT Seattle
KZZU Spokane

Seventh in a series



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RADIO MOST ADDED

91 REPORTERS

		NEW ADDS	TOTAL ON
LUTHER VANDROSS	WAIT FOR LOVE EPIC	25	39
SYSTEM	THIS IS FOR YOU MIRAGE	19	20
DIANA ROSS	EATEN ALIVE RCA	19	60
BERNARD WRIGHT	WHO DO YOU LOVE MANHATTAN	17	30
RAY PARKER JR.	GIRLS ARE MORE FUN ARISTA	15	15

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

139 REPORTERS

		NUMBER REPORTING
TA MARA & THE SEEN	EVERYBODY DANCE A&M	22
DURELL COLEMAN	SOMEBODY TOOK MY LOVE ISLAND	15
MORRIS DAY	THE OAK TREE WARNER BROS.	15
ARETHA FRANKLIN	WHO'S ZOOMIN' WHO ARISTA	14
RICK JAMES	SPEND THE NIGHT WITH ME GORDY	11

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POP SINGLES

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TOP ROCK TRACKS

Compiled from national album-oriented radio airplay reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / TITLE
1	1	8	JOHN COUGAR MELLENCAMP RIVA LONELY OL' NIGHT
2	6	8	STARSHIP GRUNT WE BUILT THIS CITY
3	3	4	LOVERBOY COLUMBIA LOVIN' EVERY MINUTE OF IT
4	4	5	THE HOOTERS COLUMBIA AND WE DANCED
5	8	18	ROGER DALTREY ATLANTIC AFTER THE FIRE
6	2	2	STING A&M FORTRESS AROUND YOUR HEART
7	10	12	BRYAN ADAMS A&M ONE NIGHT LOVE AFFAIR
8	18	30	GLENN FREY MCA YOU BELONG TO THE CITY
9	9	11	BRUCE SPRINGSTEEN COLUMBIA I'M GOIN' DOWN
10	13	16	DIRE STRAITS WARNER BROS. ONE WORLD
11	7	9	TEARS FOR FEARS MERCURY HEAD OVER HEELS
12	15	19	MR. MISTER RCA BROKEN WINGS
13	5	3	MICK JAGGER & DAVID BOWIE EMI-AMERICA DANCING IN THE STREET
14	20	22	HEART CAPITOL NEVER
15	11	6	HUEY LEWIS & THE NEWS CHRYSALIS BACK IN TIME
16	14	13	NIGHT RANGER MCA FOUR IN THE MORNING
17	17	14	MARILLION CAPITOL KAYLEIGH
18	25	33	JOHN COUGAR MELLENCAMP RIVA R.O.C.K. IN THE U.S.A.
19	19	21	U2 ISLAND BAD
20	12	9	CHEAP TRICK EPIC TONIGHT IT'S YOU
21	23	23	THE OUTFIELD COLUMBIA SAY IT ISN'T SO
22	27	32	JOHN COUGAR MELLENCAMP RIVA SMALL TOWN
23	31	—	THE THOMPSON TWINS ARISTA LAY YOUR HANDS ON ME
24	29	35	R.E.M. I.R.S. DRIVER 8
25	21	17	TALKING HEADS SIRE AND SHE WAS
26	26	28	OHO WARNER BROS. ROCK 'N' ROLL CHILDREN
27	32	37	NICK LOWE COLUMBIA I KNEW THE BRIDE
28	16	10	JOHN WAITE EMI-AMERICA EVERY STEP OF THE WAY
29	24	26	SAGA PORTRAIT WHAT DO I KNOW
30	40	—	STEVIE RAY VAUGHAN EPIC LOOK AT LITTLE SISTER
31	39	43	JON BUTCHER AXIS EMI STOP
32	42	—	KISS MERCURY TEARS ARE FALLING
33	33	29	DIRE STRAITS WARNER BROS. SO FAR AWAY
34	34	36	RATT ATLANTIC YOU'RE IN LOVE
35	36	38	JOHN COUGAR MELLENCAMP RIVA RAIN ON THE SCARECROW
36	22	15	MICHAEL MCDONALD WARNER BROS. NO LOOKING BACK
37	28	20	DIRE STRAITS WARNER BROS. MONEY FOR NOTHING
38	38	40	MICHAEL MCDONALD WARNER BROS. BAD TIMES
39	47	—	JAN HAMMER MCA MIAMI VICE THEME
40	NEW ▶	1	ROGER DALTREY ATLANTIC UNDER A RAGING MOON
41	41	47	3 QUARTERFLASH GEFFEN TALK TO ME
42	NEW ▶	1	CRUZADOS ARISTA MOTORCYCLE GIRL
43	43	—	2 HALL & OATES RCA THE WAY YOU DO THE THINGS
44	NEW ▶	1	MOTLEY CRUE ELEKTRA HOME SWEET HOME
45	NEW ▶	1	STING A&M LOVE IS THE SEVENTH WAVE
46	30	26	7 EDDIE & THE TIDE EPIC ONE IN A MILLION
47	35	25	11 THE MOTELS CAPITOL SHAME
48	NEW ▶	1	SQUEEZE A&M HITS OF THE YEAR
49	37	27	9 X ELEKTRA BURNING HOUSE OF LOVE
50	44	44	3 THE ROMANTICS NEMPERORS TEST OF TIME

YesterHits©

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Fame**, David Bowie, RCA
2. **I'm Sorry**, John Denver, RCA
3. **Rhinestone Cowboy**, Glen Campbell, CAPITOL
4. **Run Joey Run**, David Geddes, BIG TREE
5. **Mr. Jaws**, Dickie Goodman, CASH
6. **Bad Blood**, Neil Sedaka, ROCKET
7. **Ballroom Blitz**, Sweet, CAPITOL
8. **Dance With Me**, Orleans, ASYLUM
9. **Ain't No Way To Treat A Lady**, Helen Reddy, CAPITOL
10. **Rocky**, Austin Roberts, PRIVATE STOCK

POP SINGLES—20 Years Ago

1. **Hang On Sloopy**, McCoys, BANG
2. **Eve Of Destruction**, Barry McGuire, DUNHILL
3. **Yesterday**, Beatles, CAPITOL
4. **Catch Us If You Can**, Dave Clark Five, EPIC
5. **You Were On My Mind**, We Five, A&M
6. **The "In" Crowd**, Ramsey Lewis Trio, MERCURY
7. **Treat Her Right**, Roy Head, BACK BEAT
8. **You've Got Your Troubles**, Fortunes, ATCO
9. **Baby Don't Go**, Sonny & Cher, ATCO
10. **Laugh At Me**, Sonny, ATCO

TOP ALBUMS—10 Years Ago

1. **Wish You Were Here**, Pink Floyd, CBS/COLUMBIA
2. **Windsong**, John Denver, RCA
3. **One Of These Nights**, Eagles, ASYLUM
4. **Born To Run**, Bruce Springsteen, COLUMBIA
5. **Between The Lines**, Janis Ian, COLUMBIA
6. **Win, Lose Or Draw**, Allman Brothers Band, A&M
7. **Red Octopus**, Jefferson Starship, GRUNT
8. **Pick Of The Litter**, Spinners, ATLANTIC
9. **Fleetwood Mac**, WARNER BROS.
10. **Honey**, Ohio Players, MERCURY

TOP ALBUMS—20 Years Ago

1. **Help**, Beatles, CAPITOL
2. **Look At Us**, Sonny & Cher, ATCO
3. **The Sound Of Music**, Soundtrack, RCA
4. **The "In" Crowd**, Ramsey Lewis Trio, MERCURY
5. **Out Of Our Heads**, Rolling Stones, LONDON
6. **Herman's Hermits On Tour**, MGM
9. **Summer Days (And Summer Nights)**, Beach Boys, CAPITOL
8. **Mary Poppins**, Soundtrack, VISTA
7. **Bringing It All Back Home**, Bob Dylan, COLUMBIA
10. **Beatles VI**, CAPITOL

COUNTRY SINGLES—10 Years Ago

1. **Blue Eyes Crying In The Rain**, Willie Nelson, COLUMBIA
2. **Daydreams About Night Things**, Ronnie McDowell, SCR
3. **She Thinks I Still Care**, George Jones, EPIC
4. **Don't Cry Joni/Teach The Hand**, Conway Twitty, MCA
5. **Sam Hanna Story**, Tanya Tucker, MCA
6. **Say Forever You'll Be Mine**, Porter Wagoner & Dolly Parton, RCA
8. **You Never Even Called Me By My Name**, David Allan Coe, COLUMBIA
9. **I'm Sorry**, John Denver, RCA
10. **Home**, Loretta Lynn, MCA

SOUL SINGLES—10 Years Ago

1. **This Will Be**, Natalie Cole, CAPITOL
2. **They Just Can't Stop It (The Games People Play)**, Spinners, ATLANTIC
3. **If Only Takes A Minute**, Tavares, CAPITOL
4. **I Get High On You**, Sly Stone, EPIC
5. **Do It Any Way You Wanna**, Peoples Choice, TSOP
6. **Money**, Gladys Knight & the Pips, BUDDAH
7. **Give It What You Got/Peace Pipe**, B.T. Express, ROADSHOW
8. **Music In My Bones**, Joe Simon, SPRING
9. **How Long (Betcha' Got A Chick On The Side)**, Ponder Sisters, ABC/DOT
10. **The Agony And The Ecstacy**, Smokey Robinson, MOTOWN

Radio

VOX JOX

by Kim Freeman

CONTRARY TO REPORTS elsewhere, **WTIC** Hartford PD **Gary Wall** has not pulled off A&M product as a result of label star Sting's supposed positioning statement on cronstown CHR **WKSS**. According to Wall, WTIC ceased reporting all A&M product to the trades last week, but will keep certain A&M gems on the playlist. "We certainly won't be adding any A&M product," says Wall, "but we won't deny listeners who request a 'Fortress Around Your Heart'," Sting's current single.

The Hartford situation is a bit more complicated than the stir **WNEW-FM** New York PD **Charlie Kendall** caused in July after artist spots on newborn rocker **WXRK** implied that WNEW would soon be overtaken. In Hartford, WKSS owner **Don Law** is also a concert promoter in Boston, a role that Wall says "gives him an unfair advantage" in terms of leverage with recording artists. The Sting quote, says Wall, "indicates that WKSS is going to use this advantage."

Sting's statement stirs things up between two Hartford outlets

As Wall recalls it, the promo has Sting saying, "If you're looking for the station that plays the most music in Hartford, you've found it." Commenting on the substance of the statement, Wall points out that WTIC had a 15.8 in the Spring Arbitron, while WKSS had a 3.1.

"It was a stupid business decision," says Wall of A&M's apparent refusal to let Sting against the phrase he might be fed. According to Wall, A&M's **Charlie Minor** called with advance notice of Law's intention to use Sting for a WKSS spot. At that point, Wall says, he gave A&M "some alternatives, but A&M did nothing to stop it. And I doubt Sting knew the consequences."

Wall insists that "we are not trying to hurt A&M, but we had to send a signal and statement to other labels." At present, Wall says he hasn't heard from any WTIC will restrict A&M product from his playlist and delete it from trade calls.

Wall says other record labels have responded positively to WTIC's statement that it will take similar action with any labels whose artists make such positioning promos. Next week, we'll be polling PDs on their views.

CHARLIE COOK has shelved his plans to join Jhan Hiber's research firm, opting instead to program **WMXJ** Fort Lauderdale. It makes sense, as Cook was most recently vice president at **McVay Media**, which consults Sconnx's "Magic 102" **WRKR** Racine, Wis. program director **Pat Martin** resigns that post and will announce future plans soon.

Album radio program director **Vince Scelsa** returns to the New York airwaves with his own Sunday 10 a.m.-1 p.m. program on **WXRK**-K-Rock. Scelsa, as you know, was one of the early **WNEW** jocks, and, according to the K-Rock teasers, has been hiding out as a "house husband" for the last three years.

Another early rocker on the way back is **Richard Beban**, who's been chairing his own Sunday show for **KKCY** (The City) San Francisco. To keep busy during the rest of the week, Beban assists **Dan Carlisle** on his afternoon shift, provides movie reviews, manages The City's baseball team, and most recently took on promotion duties for the station. Like most of KKCY's staff, Beban is a Bay Area veteran. After leaving **KZAP** Sacramento in 1982, Beban says, he was lured onto the City staff because it represented "the type of radio I thought I'd never see again."

One of Beban's first duties as promotion director included the orchestration of a Bruce Springsteen ticket auction, which raised $12,000 for the San Francisco Food Bank; one of the components of the artist's guest contributions while in town. As Beban explains it, KKCY auctioned off 20 pairs of tickets for two days before Springsteen's Sept. 18 and 19 shows. The highest went for $670.

And, ready a lot in Angeles, **KMET** launched a similar fundraiser with one pair of front row tickets to Springsteen's last L.A. date, Wednesday (2). With afternoon talent **Sky Daniels** starting the Tuesday (24) bidding at $30, the pair of tickets was going for $700 by the time he signed off. Next week, we'll fill you in on what the tickets sold for and the offer ended Thursday (26). Proceeds from this auction will go to a charity of Springsteen's choice. Daniels, by the way, gets additional duties as assistant program director to **Rich Piombino**.

WPYM Panama City, Fla. music director **Jeff Davis** rolls into his sixth year with the station with a promotion to program director. He'll continue MD duties for the pop outlet. Davis replaces **Bill Thomas**, who moves on with morning show partner **Lou Cleary** to handle the early shift at **KBEQ** Kansas City. Back in New York, Tuesday's (25) Combat Jam Thursday (26) uncovered rumorous versions of Van Morrison's "Gloria," affording local radio a nice lead-in to reports on the progress of Hurricane Gloria. At the time, the storm was still 270 miles off the coast of North Carolina, but stations here were gearing listeners with survival tips and many humorous bits.

Featured Programming

WITH BARELY A PAUSE following the successful launch of its "David Brenner Live" program, **DIR Broadcasting** of New York kicks off a new monthly show entitled **"Sassy Stars Of Rock & Roll."** Slated for a January debut, the one-hour series is exclusively sponsored by Tab and, not surprisingly, is targeted for Tab's primary audience, women 18-24.

Broadcast live from New York or Los Angeles, "Sassy Stars" will feature host **Lisa Rubinson** interviewing such provocative personalities as Cyndi Lauper, David Lee Roth and Pat Benatar. The music of these stars will occupy 80% of the show, which DIR promises to support heavily through mainsstream advertising and national on-air promotions.

Also slated for a New Year's debut is **Comedy Radio**, a 24-hour comedy-only format from **The Radio Group** of New York. The company's **Bob Smith** predicts the offering will be of particular interest to fledging AM outlets. The 24-hour service is comprised of material from David Brenner, George Carlin, Mel Brooks and the like.

IN SOUTHINGTON, CONN., **Northeast Communications** rolls out three new programs for contemporary formats. First is the weekly, 10-minute **"Starline."** Broadly targeted at 18-49 females, the show and its hosts, **Kelly Morgan** and **Rick Brooks**, investigate various pop culture topics in each segment. Second is **"Celebrity Profile,"** a two-and-a-half-minute glimpse at the lives behind the songs, hosted by Kelly Morgan. In the long-form department, Northeast is offering the two-hour **"Soft Machine,"** an AC-aimed show featuring the lighter hits of the last 15 years, hosted by **Dick Bartholomew**.

With **Dick Clark** soon to replace **John Leader** as host of **The United Stations' "Countdown America,"** Leader has joined forces with **Is Inc.** president **Jo Interrante**. Is Inc.'s VP/GM **Rob Sisco**, former United Stations executive **Dave Cooke** and former Westwood One executive **Nan Heller** to produce and market **"John Leader's Countdown USA."** The four-hour, weekly top 40 countdown premieres in January on a barter basis.

Ben Cromer Productions of Roanoke, Va. is up and running with its first outing, **"Child Of The Universe."** Scheduled for Oct. 7 release, the program highlights songs about world problems as performed by Phil Collins, Dire Straits, Howard Jones, Depeche Mode and others.

Back in New York, **ABC** ups **Stuart Krane** to vice president of its Adult Radio Networks. Now overseeing ABC's Entertainment, Direction and Information webs, Krane was director of the latter service. In addition, **Daniel Forth** is promoted to vice president of ABC's Young Adult Networks. He was director of ABC's Rock and FM services . . . Across town at **CBS**, **Frank Cammarata** is named manager of programming for **CBS Radioradio**. He was the network's affiliate relations manager.

KIM FREEMAN

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

Oct. 4-5, **Duran Duran**, On The Radio, NSBA, one hour.

Oct. 4-6, **Night Ranger, Corey Hart**, Superstars Of Rock, Barnett-Robbins, two hours.

Oct. 4-6, **Soundtrack Smashes**, Top 30 USA, CBS Radioradio, three hours.

Oct. 4-6, **Michael McDonald**, Superstar Portraits, Barnett-Robbins, two hours.

Oct. 4-6, **New Edition, DeBarge**, Street Beat '85, Barnett-Robbins, two hours.

Oct. 4-6, **Gary Morris**, American Country Portraits, Barnett-Robbins, two hours.

Oct. 6, **Tom Petty**, Pioneers In Music, DIR Broadcasting, one hour.

Oct. 7-13, **Merle Haggard, Janie Fricke, Johnny Cash, Bellamy Brothers, Michael Murphey**, Country Music Month Special/ Country Closeup, Narwood Productions, one hour.

Oct. 7-13, **Huey Lewis**, Off The Record Specials with Mary Turner, Westwood One, one hour

Oct. 7-13, **Paul Young, Eddie & the Tide**, In Concert, Westwood One, 90 minutes.

Oct. 7-13, **Billy Joel, Part II**, Star Trak Profiles, Westwood One, one hour.

Oct. 7-13, **Aretha Franklin, Part II**, Special Edition, Westwood One, one hour.

Oct. 7-13, **Stan Kenton**, Encore with William B. Williams, Westwood One, two hours.

Oct. 11-12, **Phil Collins**, On The Radio, NSBA, one hour.

Oct. 11-13, **The Legend Of Pink Floyd**, Legends Of Rock, NBC Radio Entertainment, two hours.

Oct. 11-13, **Loverboy**, Superstars Of Rock, Barnett-Robbins, two hours.

Oct. 11-13, **Daryl Hall & John Oates**, Superstar Portraits, Barnett-Robbins, two hours.

Oct. 11-13, **Stevie Wonder**, Street Beat '85, Barnett-Robbins, two hours.

Oct. 11-13, **Daryl Hall & John Oates**, Superstar Concert Series, Westwood One, 90 minutes.

Oct. 11-13, **Jane Powell**, Musical, Westwood One, three hours.

Oct. 11-14, **Four Tops**, Top 30 USA, CBS Radioradio, three hours.

Oct. 14-20, **Oak Ridge Boys, Emmylou Harris, Exile, Mark Gray**, Country Music Month Special/ Country Closeup, Narwood Productions, one hour.

Oct. 18-19, **Julian Lennon**, On The Radio, NSBA, one hour.

Oct. 18-20, **Commercial Jingles: Songs Used In Television Jingles**, Top 30 USA, CBS Radioradio, three hours.

Oct. 18-20, **Dire Straits, Loverboy**, Superstars Of Rock, Barnett-Robbins, 90 minutes.

Oct. 18-20, **Freddie Jackson**, Street Beat, Barnett-Robbins, two hours.

Billboard ADULT CONTEMPORARY MOST ADDED

A weekly national compilation of the most added records on the radio stations currently reporting to the Top Adult Contemporary Singles chart

74 REPORTERS	NEW ADDS	TOTAL ON
TEARS FOR FEARS HEAD OVER HEELS MERCURY	13	27
PHIL COLLINS SEPARATE LIVES ATLANTIC	13	13
DAVID FOSTER LOVE THEME FROM ST ELMO'S FIRE ATLANTIC	13	44
A-HA TAKE ON ME WARNER BROS	13	49
OLIVIA NEWTON JOHN SOUL KISS MCA	11	11

WSKY Asheville, NC
WRMM Atlanta, GA
WSB-AM Atlanta, GA
KEYI Austin, TX
WFBR Baltimore, MD
WJBC Bloomington, IL
KBOI Boise, ID
WBEN-AM Buffalo, NY
WGR Buffalo, NY
KTWO Casper, WY
WVAF Charleston, WV
WBT Charlotte, NC
WCLR Chicago, IL
WYEN Chicago, IL
WRRC Cincinnati, OH
WLLT Cincinnati, OH
WLTF Cleveland, OH
WMJI Cleveland, OH
WIS Columbia, SC
WTVN Columbus, OH
KMGC Dallas, TX
WLAO Danbury, CT
WHIO-AM Dayton, OH
KNOW Denver, CO
KRNT Des Moines, IA
WEIM Fitchburg, MA
WENS Indianapolis, IN
WYYN-FM Jackson, MS
WIVY Jacksonville, FL
KLSI Kansas City, MO
KUDL Kansas City, KS
KMJJ Las Vegas, NV
KMGG Los Angeles, CA
KOST Los Angeles, CA
WHAS Louisville, KY
WRKA Louisville, KY
WMAZ Macon, GA
WIBA Madison, WI
WRVR Memphis, TN
WAIA Miami, FL
WISN Milwaukee, WI
WTMJ Milwaukee, WI
WLTE Minneapolis, MN
KWAV Monterey, CA
WHNY Montgomery, AL
WLAC-FM Nashville, TN
WCTC New Brunswick, NJ
WPIX New York, NY
WWDE Norfolk, VA
KLTE Oklahoma City, OK
KOIL Omaha, NE
WIP Philadelphia, PA
KKLT Phoenix, AZ
KOY Phoenix, AZ
WTAE Pittsburgh, PA
WWSW Pittsburgh, PA
KGW Portland, OR
WPRO-AM Providence, RI
WRVA Richmond, VA
KQSW Rock Springs, WY
WSGW Saginaw, MI
KSL Salt Lake City, UT
KFMB-AM San Diego, CA
KFMB-FM San Diego, CA
K-101 San Francisco, CA
WGY Schenectady, NY
KKPL Spokane, WA
KSD St. Louis, MO
KRJO St. Joseph, MO
WIQI Tampa, FL
WWWM Toledo, OH
KRAV Tulsa, OK
WLTT Washington, DC
WMAL Washington, DC, DC

FOR WEEK ENDING OCTOBER 5, 1985

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HOT ADULT CONTEMPORARY

Compiled from a national sample of radio playlists

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / LABEL & NUMBER / DISTRIBUTING LABEL	ARTIST
1	2	2	8	SAVING ALL MY LOVE FOR YOU ARISTA 1 9381 1 week at No. One	◆ WHITNEY HOUSTON
2	1	1	14	CHERISH DE LITE 810869 7 POLYGRAM	◆ KOOL & THE GANG
3	5	10	5	PART TIME LOVER TAMLA 1808	STEVIE WONDER
4	6	7	10	YOUR SECRET'S SAFE WITH ME WARNER BROS. 7 28929	MICHAEL FRANKS
5	4	4	10	FREEDOM COLUMBIA 38 05409	◆ WHAM
6	3	3	13	WE DON'T NEED ANOTHER HERO (THUNDERDOME) CAPITOL 5491	◆ TINA TURNER
7	7	5	13	YOU'RE ONLY HUMAN (SECOND WIND) COLUMBIA 38 05417	◆ BILLY JOEL
8	9	13	7	JANET MOTOWN 1802	COMMODORES
9	8	6	12	POWER OF LOVE CHRYSALIS 4 42876	◆ HUEY LEWIS & THE NEWS
10	12	17	9	CRY POLYDOR 881786 7 POLYGRAM	◆ GODLEY & CREME
11	11	14	10	A LITTLE BIT OF HEAVEN MODERN 7 99630 ATLANTIC	NATALIE COLE
12	23	27	4	TAKE ON ME WARNER BROS. 7 29011	◆ A-HA
13	15	16	7	POWER OF LOVE (YOU ARE MY LADY) ARISTA 1 9391	AIR SUPPLY
14	25	29	5	LOVE THEME FROM ST. ELMO'S FIRE ATLANTIC 7 89828	DAVID FOSTER
15	24	28	4	THE WAY YOU DO THE THINGS YOU DO/MY GIRL RCA 14178	◆ DARYL HALL & JOHN OATES
16	10	9	19	EVERYTIME YOU GO AWAY COLUMBIA 38 04867	◆ PAUL YOUNG
17	26	31	3	HURTS TO BE IN LOVE CBS ASSOCIATED 4-05586 EPIC	◆ GINO VANNELLI
18	20	21	7	ST. ELMO'S FIRE (MAN IN MOTION) ATLANTIC 7 89541	◆ JOHN PARR
19	19	18	8	LIFE IN ONE DAY ELEKTRA 7-69631	◆ HOWARD JONES
20	14	8	12	LOST IN THE FIFTIES TONIGHT RCA 14135	RONNIE MILSAP
21	13	11	13	MYSTERY LADY JIVE 1 9374 ARISTA	◆ BILLY OCEAN
22	22	23	6	SHAME CAPITOL 5497	◆ THE MOTELS
23	18	19	8	NO LOOKIN' BACK WARNER BROS. 7 28960	◆ MICHAEL MCDONALD
24	16	12	14	NEVER SURRENDER EMI AMERICA 8268	◆ COREY HART
25	17	15	14	FREEWAY OF LOVE ARISTA 1 9354	◆ ARETHA FRANKLIN
26	31	39	3	STAND BY ME COLUMBIA 38-05571	◆ MAURICE WHITE
27	40	—	2	HEAD OVER HEELS MERCURY 880 899 7 POLYGRAM	◆ TEARS FOR FEARS
28	27	22	17	NOT ENOUGH LOVE IN THE WORLD GEFFEN 7 29012 WARNER BROS	◆ DON HENLEY
29	29	25	6	DON'T LOSE MY NUMBER ATLANTIC 7 89536	◆ PHIL COLLINS
30	30	33	4	SOMEBODY TOOK MY LOVE ISLAND 7 99605 ATLANTIC	DURELL COLEMAN
31	33	—	2	SUNSET GRILL GEFFEN 7 28906 WARNER BROS.	DON HENLEY
32	21	20	19	WHO'S HOLDING DONNA NOW GORDY 1793 MOTOWN	DEBARGE
33	28	24	19	FOREVER COLUMBIA 38 04931	◆ KENNY LOGGINS
34	34	38	3	DRESS YOU UP SIRE 7 28919 WARNER BROS.	◆ MADONNA
35	NEW▶			YOU ARE MY LADY CAPITOL 5495	◆ FREDDIE JACKSON
36	35	32	7	DARE ME RCA 14126	◆ THE POINTER SISTERS
37	37	40	3	IF THE PHONE DOESN'T RING, IT'S ME MCA 52664	JIMMY BUFFETT
38	NEW▶			BE NEAR ME MERCURY 880626 7 POLYGRAM	◆ ABC
39	NEW▶			FORTRESS AROUND YOUR HEART A&M 2767	◆ STING
40	NEW▶			LAY YOUR HANDS ON ME ARISTA 1 9396	THE THOMPSON TWINS

Products with the greatest airplay this week ◆ Video clip available ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units ▲ RIAA seal for sales of one million units

Web of Computerized One-Stops Launched

Ogilvie's Comprehensive Software System Lightens Load

BY JOHN SIPPEL

LOS ANGELES The framework for a national network of computerized one-stops has been set in motion by Bruce Ogilvie. He spent 10 days through Sept. 19 installing his comprehensive software program at Vinyl Vendors in Kalamazoo, Mich. While in the Midwest, Ogilvie, the president of Abbey Road Distributing in Santa Ana, cemented a similar deal for next month with Mark Olson, controller at the Milwaukee one-stop Radio Doctors.

"I see us doing 30% more business within 90 days with the same amount of personnel," predicts Jeff Boyd of Vinyl Vendors. "We'll do the more menial, time-taking manual procedures on computer, freeing all of us for more creative marketing.

"I recently hired a sales manager, Mike Gillespie, and an assistant, Ron Merchant. Since the computer became operational Monday (16), Gillespie finds his load lightened to a point where he can be more active, so we were able to make Merchant a kind of liaison between operations and sales.

"We were slow in putting out CD catalogs," Boyd continues. "Now we can run off CD catalogs in triplicate in five minutes. Each new catalog run includes the latest new CD releases, as each time we make an entry when we get a new CD in stock, we punch it immediately into the computer.

"My four ordertakers picked up the system in four days. They are an enthusiastic as I am. For example, when an account gives us a wrong number on a record, the computer immediately notes it. We are able to easily track the correct number; in the case of old albums, we can immediately find the new number.

"Our business has grown so fast," Boyd says, "we require the controls and information our Rexon RX-200 provides. When a salesperson phones one of our 400 customers, he codes in the account number and immediately is provided with month-to-date business, credit data, shipping requirements and special instructions. The computer enables easy capture of net sales information and average cost of goods, enabling us to save considerable time and become more accurate in monthly return information to our customers.

"We are able to oversee our own operation more closely. Just as Ogilvie set up his own warehouse alphanumerically, our computer straightens out the order so it follows the inventory setup here. Each invoice shows the salesperson, picker and checker so we can find who is making errors.

"Instead of just a manual shipping slip showing only artist, title and quantity," he notes, "the typewritten information also includes list price, cost price and special quantity discount if there is one.

"Our chief buyer, Don Stickroe, no longer has to thumb through reams of packing slips daily to get his estimate inventory projections. I think it will enable us to really buy in well at the end of sales programs.

"By immediately having the collective figures during the run of a program," Boyd explains, "now we can apply that at the end of a program and probably calculate pretty accurately what we need for a Christmas stocking plan that terminates two months or more prior to Dec. 25.

"We have 28,000 album titles in our inventory on computer. There are 4,000 CD titles. Ogilvie tells me

(Continued on page 30)



Night Ranger at Camelot. Camel/MCA recording group Night Ranger recently stopped by the North Canton, Ohio headquarters of Camelot Music, following a show at nearby Blossom Music Center. Pictured from left are Night Ranger's Alan Fitzgerald, Kathy Sams of Camelot's purchasing department, Jack Blades of Night Ranger, Lora Day of Camelot's purchasing department and Night Ranger's Brad Gillis.

Licorice Pizza Enjoys Smooth Transition

Record Bar Takeover Seen Posing Few Problems

BY FRED GOODMAN

HILTON HEAD, S.C. Acquiring a company, like getting married, requires a change of habits for both parties. And in the case of Record Bar's recent purchase of the previously independent Licorice Pizza chain, the realignment of existing systems and departments within the two chains has all the earmarks of the house ordering of newlyweds.

Ruth Sims, newly named senior vice president and general manager of Licorice Pizza, says the transformation period has been surprisingly smooth. And one reason is the similarity in existing systems and outlook between Licorice Pizza and its new parent.

"Our first job has been to identify systems and where they match," she says. "We've been going through all our human system policies, and it's remarkable how similar they are. We're only having to make minor changes, and that's one of the reasons it was a good match."

Another reason Sims sees for the ease of confluence has been Record Bar's attitude. "Going through this acquisition and coming out on the other side has been wonderful," says Sims, who was Licorice Pizza's chief financial officer during the sale negotiations.

"It would have been very easy for Record Bar to go for a power play and pick up their pieces, but they've very much said, 'You're whole and good as a separate operation.' They recognize and appreciate that we're an asset to them."

Although the two chains have the greatest similarities in their hardware systems, Sims notes that Record Bar is "more advanced" in this area, and that Licorice Pizza will be able to "take that and adapt it, making the necessary changes by state and so on. Once aligned, the changes we make will be minor."

Distribution, finance, advertising and physical systems are undergoing changes based on economy and convenience.

"Of course, we had our own insurance and attorneys," says Sims. "We had a full-time person on retainer handling our real estate, and now we use Record Bar's leasing department. In terms of distribution, they've just designed a system for their new warehouse, and we're evaluating how to fit.

"More of those instances will become apparent as they develop," she continues. "For instance, we don't ship Western Record Bar stores because our systems are different." But, Sims adds, that could change in the future.

There are no plans to merge advertising departments. "Licorice Pizza has a unique identity in Los Angeles in both audio and video," says Sims, adding that unifying the departments "would lead to a degradation of Licorice Pizza's identity in the market."

Similarly, Sims sees Licorice Pizza's greatest value for Record Bar as its presence in Los Angeles, and she notes that the chain's presence in that fast marketplace can act as a

(Continued on page 20)

Record Bar Gives Awards To Employees, 'Achievers'

HILTON HEAD, S.C. Annual awards, to both employees and the industry at large, were once again part of the program at Record Bar's annual convention, held here Sept. 11-15. With the company marking its 18th anniversary, the yearly awards dinner, held Saturday night (14), saw the introduction of a new category of "lifetime achievement awards," presented to industry executives and artists.

Although singer Roger Daltrey was the only recipient to pick up a lifetime achievement award in person—at a reception held prior to the official start of the convention—the presentation was the centerpiece of the awards banquet. Aside from Daltrey, who received the award as a member of the Who, absentee recipients were John Hammond, Quincy Jones and Willie Nelson. Also honored posthumously were Elvis Presley, John Lennon, Otis Redding, Harry Chapin and former WEA president Joel Friedman.

Bette Berthe Bergman memorial award for businesswoman of the year, named for the co-founder of the chain and presented annually to an outstanding female employee, was presented to Ruth Sims, newly named senior vice president and general manager of Licorice Pizza.

Annual field management and merchandising award recipients included manager of the year Michelle Cacho of Record Bar #65 in Charlotte, N.C.; new manager of the year Tracy Nanney of Record Bar #28 in Chapel Hill, N.C.; and supervisor of the year Mike Donahue of District 15 in Central Florida. Store of the year was Record Bar #36 in Oaks Mall, Gainesville, Fla., managed by Tommy Flisek, and merchandiser of the year was Record Bar #12 in Johnson City, Tenn., managed by Ed Null.

Special products rep of the year was Steve Perkerson of Maxell. Jarel Neff, regional marketing manager for Warner Bros., and Michael Conway, promotions rep for Epic/Portrait/Associated Labels, shared honors as label reps of the year.

Awards marking tenures of 10 and give years with Record Bar were also presented. Ten-year veterans were: Gary Flise, manager of #51, Tallahassee; Bob Leary, manager of #114, Oklahoma City; Nan-

(Continued on page 21)

Super Sounds' Method Acting Successful

Indiana Dealer Had a Little Help from His Friends

LOS ANGELES Twenty-six-year-old Indiana retailer Roger Method credits his four-year association with the Musicland chain and his friendship with Jeff Boyd of Vinyl Vendors with making him a successful record/tape/accessories retailer.

Those years with the Elkhart, Ind. Musicland reinforced Method's confidence to the point that, when he left the Concord Mall store as manager, he opened his own Super Sounds outlet in the same mall within 60 days.

Boyd, a veteran Kalamazoo one-stop operator, helped Method to select his opening inventory and provided extra dating support. Boyd, who remains Method's primary source for all records and tapes, assisted Method again when he opened another 1,000 square foot store April 1 in Warsaw, Ind., in a strip center.

"I left Musicland because I felt the retail inventory management concept they were introducing further tied my hands as a manager," Method explains. "I couldn't buy outside. I saw video and video games introduced in a half-hearted manner. It took the money I felt could have been better used to buy records and tapes."

Admitting that he didn't know the basics about buying, Method went to the Consumer Electronics Show in Chicago, where he met Carl Orwandt of Pfanstiehl, another original benefactor, who agreed to sell Method an opening accessories inventory direct. Method opened with approximately $25,000 in inventory; that figure has grown to $55,000.

Method figures he turns that inventory six times annually in Elkhart. It's a little slower in Warsaw, but he says he hopes to accelerate that with more competitive pricing and marketing through Christmas.

He's maintained a blue and white decor contrasting with rust carpeting in all the stores. Method either made or bought his fixtures, and he's especially proud of his seven-foot-high open display spine-out cassette fixtures. He credits the exposing of cassettes with bringing about a three-to-one ratio favoring that configuration in his stores.

Based on sales movement in the Musicland store, Method still stresses contemporary pop, which he estimates is 70% of his record inventory. Country also moves well, and he tries to carry a bit of everything else.

Method also credits Musicland with making him expense-conscious. He persists in telling employees to cut utilities costs. Glen Hardesty, his Musicland regional supervisor, was a great teacher, he says.

Super Sound business increases about 5% to 6% annually. Inventory remains about the same for titles, except for some 250 predominantly pop Compact Disc titles now being stocked. So far, Method says, the laser-read disks are moving slowly, but his pricing at $1 under list might be inhibiting sales.

"We stock buttons, headbands, tapestries and lots of rock memorabilia from National Trends," Method says. "It moves amazingly well. We just contracted with the Notre Dame Univ. Athletic & Convocation Center to handle tickets for their entertainment and sports events. It's proving a good sideline."

His association with Charles Fry of WAOR-FM is beneficial. When the station came in with a pitch to help publicize "Band Wagon," a portable DJ concept, Method found it mutually helpful. Since then, the store and the station have worked together to keep pop music interest alive in the area.

MTV has also aided Super Sounds. Method laid out 1,700 feet of cable to get the programming into a large-screen tv in the new store.

"It was new three years ago," he explains. "People couldn't get it. Cable wasn't available.

"I still sell lots of new acts from people seeing it in our store. I have a camera hookup, which enables me to superimpose a price point announcement on the screen. It brings immediate response at the cash register. Now I also play new music videos I have in stock. MTV is still the best new act exposure around."



Berlin in L.A. Passport Jazz recording artist Jeff Berlin recently made an in-store appearance at the new Wherehouse Records outlet in Studio City as part of that store's grand opening. Berlin's Jem-distributed album is entitled "Champion." Pictured in front of the store are, from left: Bill Shaler of Jem; Howard Alson, jazz buyer for Wherehouse; Jim Snowden of Passport Jazz Records; Tollis Pompeo, main buyer for Wherehouse; Berlin; T Lavitz, keyboardist with Berlin's group Vox Humana; Howard Lowell, Berlin's manager, and David Roeder, sales manager of Jem.



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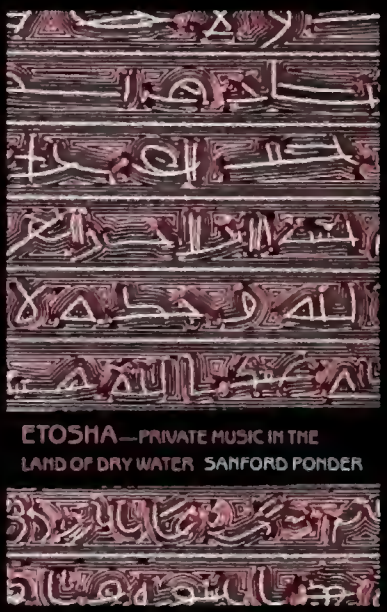
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In NJ call 1/201/778-8222

New Releases

ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POP/ROCK

ATTACKER
Battle At Helms Deep
LP MetalBlade Enigma 72017 1 $8 98
CA 72017 4 $8 98

CHEECH & CHONG
Get Out Of My Room
LP MCA MCA 5640 $8 98
CA MCAC 5640 $8 98

OELTA
LP MCA MCA 5621 $8 98
CA MCAC 5621 $8 98

THE OOYLE WHITING BAND
Good Rockin' Tonight
LP Blue Wave 102 no list
CA 102 no list

HEADPINS
Head Over Heels
LP MCA MCA 5630 $5 98
CA MCAC 5830 $8 98

OUTLETS
Whole New World
LP Enigma Restless 72073 1 $8 98

STRYPER
Soldiers Under Command
LP Enigma 72022 1 $8 98
CA 72077 4 $8 98

VARIOUS ARTISTS
Music From The Television Series "Miami Vice"
LP MCA MCA 6150 $9 98
CA MCAC 6150 $9 98

BLACK

KING, B.B.
Six Silver Strings
LP MCA MCA 5618 $8 98
CA MCAC 5618 $8 98

LUSHUS OAIM & THE PRETTY VAIN
More Than You Can Handle
LP Motown 6150ML MCA $8 98
CA 6150MC $8 98

WONDER, STEVIE
In Square Circle
LP Tamla Motown 6134TL MCA $9 98
CA 6134TC $9 98

COUNTRY

VARIOUS ARTISTS
A Town South Of Bakersfield
LP Enigma 72059 1 $8 98
CA 72059 4 $8 98

VARIOUS ARTISTS
Music From The Motion Picture Soundtrack "Sweet Dreams"
LP MCA MCA 6149 $9 98
CA MCAC 6149 $9 98

RECORD BAR AWARDS

(Continued from page 18)

cy Burkhart, manager of #106, Cedar Rapids, Iowa; Blake Haderlie, supervisor of District 10; Craig Boyd, supervisor of District 5; and Paul Jones, supervisor of District 2.

Recipients of five-year awards were: Tommy Neblett, #71, Hanes Mall, Winston-Salem, N.C.; Matthew Fussell, Tracks #93, Norfolk, Va.; Bob Southwick, #126, Salt Lake City; Donna Armentero, #169, Naples, Fla.; John Markel, #13, State College, Pa.; Suzan Pauls, #20, Chattanooga, Tenn.; Eddie Mims, #26, Mubile, Ala.; Dixon Singleton, #42, Savannah, Ga.; Steve Hancock, #58, Pensacola, Fla.;Jim Dieffenbacher, #55, Media, Pa.; Darryll Hausch, #57, Independence, Mo.; Michelle Cacho, #65, Charlotte, N.C.; Dan Johnson, #34, Carbondale, Ill.; Gary Finch, district supervisor, District #16; and Jim Shifflett, district supervisor, District #1.

Artist awards, voted on by the chain's employees, were given to: Bruce Springsteen, dual winner for artist and album of the year; Julian Lennon, new artist; the Judds, country artist; Wynton Marsalis, classical artist; David Sanborn, jazz artist; the Hooters, best-kept secret, and Tom Petty, best video for "Don't Come Around Here No More." Label of year was Columbia Records.

FRED GOODMAN

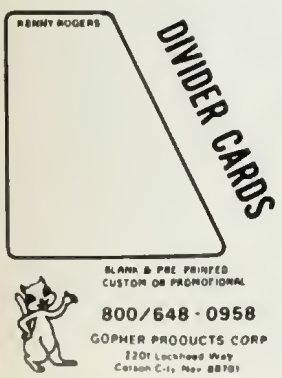
LICORICE PIZZA

(Continued from page 18)

barometer for the parent company.

"You operate differently in Los Angeles than you do almost anywhere else,' she says. "When Prince broke it was in every store the first morning it was available, and we get to be that early warning system. That kind of fast information is a real asset."

(Continued on page 21)





FOR WEEK ENDING OCTOBER 5, 1985

Billboard TOP COMPUTER SOFTWARE

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS: Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
EDUCATION	1	1	88	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition subtraction, multiplication division, fractions and decimals for students ages 6 through 12, with a game at the end	●		●	●				
	2	2	53	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed and shows progress in Typing Speed and Accuracy	●		●	●	●			
	3	3	105	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons	●	●◆	●◆	●	●			
	4	5	84	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own	●	●	●					
	5	10	3	SKY TRAVEL	Commodore	An Astronomy Program			●					
	6	9	3	ALPHA BUILD	Fisher Price	Program teaches letter and word recognition skills Recommended for ages 4 to 8			●					
	7	8	20	BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book Recommended for ages 2 to 12	●		●	●				
	8	7	16	AGENT U.S.A.	Scholastic Inc	Educational program designed to sharpen geographic and math skills helps to improve deductive reasoning in ages 9 to adults	●	●	●	●				
	9	4	9	CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words Recommended for ages 3 to 7	●		●	●				
	10	6	7	ADDITION MAGICIAN	The Learning Co	Teaches the basics of addition with a number strategy game for older children Recommended for ages 6-10	●		●	●				
HOME MANAGEMENT	1	1	63	PRINT SHOP	Broderbund	At Home Print Shop	●	●	●					
	2	2	24	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper The program has a built-in word processor	●		●	●				
	3	6	13	PRINT SHOP GRAPHICS LIBRARY II	Broderbund	A second disk for use with the "Print Shop" more new graphics	●		●					
	4	3	26	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop" Supplies 100 new graphics.	●	●	●	●				
	5	4	10	PRINT MASTER	Unison World	At Home Print Shop				●				
	6	9	24	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package	●	●	●	●				
	7	7	39	PAPERCLIP	Batteries Included	Word Processing Package		●	●★					
	8	5	105	BANK STREET WRITER	Broderbund	Word Processing Package	●	●	●	●				
	9	8	8	3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program			●					
	10	10	3	SWIFT SOFT	Cosmi	A combination of spreadsheet, filer and inventory programs			●					

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●—DISK ●—CARTRIDGE ★—CASSETTE

NEW RELEASES

(Continued from page 20)

JAZZ

VARIOUS ARTISTS
Songbirds
LP Bainbridge BT 6259 $8.98
CA BTC 6259 $8.98

CLASSICAL

VARIOUS ARTISTS
Lully: Te Deum
LP CBS Masterworks M 39212 CBS no list
CA MT 39212 no list

VARIOUS ARTISTS
Puccini Heroines
LP CBS Masterworks M 39097 CBS no list
CA MT 39097 no list

WAGNER
Die Walkure—Act I
New York Philharmonic, Mahta
LP CBS Masterworks M 39745 CBS no list
CA MT 39745 no list

COMPACT DISC

GREENWOOD, LEE
Greatest Hits
CD MCA MCAD-5582 no list

STRAIT, GEORGE
Greatest Hits
CD MCA MCAD-5587 no list

VARIOUS ARTISTS
Original Motion Picture Soundtrack "Back To The Future"
CD MCA MCAD-6144 no list

To get your company's new releases listed, either send release sheets or else type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036

HOME VIDEO

Symbols for formats are ▲=Beta, ♥=VHS, ♦CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

FILMS

BETWEEN WARS
Corin Redgrave, Judy Morris, Guntar Maisner
▲♥ VidAmerica 7067/Lightning Video/$69.95

BREEDER'S CUP . . . 1984
▲♥ USA Sports Video 213-79S/IVE/$39.95

DIDN'T YOU HEAR?
Gary Busey, Dennis Christopher
▲♥ A.N.E. Home Video 1659/Prism/$49.95

DR. JEKYLL'S DUNGEON OF DEATH
James Mathers, John Kaerney, Dawn Carver Kelly
▲♥ Magnum Entertainment M1313/$39.95

DR. TARR'S TORTURE DUNGEON
Claudia Brook, Ellan Sharman, Martin Lasalle
▲♥ Magnum Entertainment M3057/$59.95

RICK ELSTEIN'S TENNIS KINETICS
▲♥ USA Sports Video 213-609/IVE $39.95

GAMEPLAN: THE LANGUAGE & STRATEGY OF PRO FOOTBALL
▲♥ USA Sports Video 213-679 IVE $39.95

THE GUINNESS BOOK OF WORLD RECORDS
▲♥ VidAmerica 7066 Lightning Video/$39.95

HOCKEY NIGHT
Mogan Follows, Rick Moranis, Gail Youngs
▲♥ Family Home Entertainment F4-136/IVE/$39.95

HOOCH
Gil Gerard, Erika Foa
▲♥ A.N.E. Home Video 1661/Prism/$49.95

I SEE A DARK STRANGER
Deborah Karr, Trevor Howard, Raymond Huntley
▲♥ VidAmerica 7068/Lightning Video/$59.95

THE INVINCIBLE BARBARIAN
▲♥ A.N.E. Home Video 1662/Prism/$59.95

JOHN AND JULIE
Colin Gibson, Lesley Dudley
▲♥ Family Home Entertainment F3-139/IVE/$29.95

THE LEGEND OF SLEEPY HOLLOW
Jeff Goldblum, Dick Butkus, Meg Foster
▲♥ Magnum Entertainment M1324 $59.95

LITTLE LORD FAUNTLEROY
Sir Alec Guinness, Ricky Schroder, Colin Blakely
▲♥ Family Home Entertainment F3-138/IVE/$29.95

A MERRY MIRTHWORM CHRISTMAS
Animated
▲♥ Family Home Entertainment F2-134/IVE/$19.95

MEDUSA
George Hamilton, Luciana Paluzzi
▲♥ A.N.E. Home Video 1660/Prism/$49.95

NEARLY NO CHRISTMAS
Michael Haigh, Mildred Woods, John Banas
▲♥ Family Home Entertainment F3-137/IVE/$29.95

THE NIGHT AFTER HALLOWEEN
Chantal Contouri, Robert Bruning, Sigrid Thornton
▲♥ Magnum Entertainment M1325/$59.95

THE REINCARNATE
Jack Craley, Jay Reynolds, Trudy Young
▲♥ Magnum Entertainment M1323/$59.95

THE ROGUE
Milen Galvonic, Barbara Bouchet, Margaret Lee
▲♥ Magnum Entertainment M3056/$59.95

SMOKE IN THE WIND
Walter Brennan
▲♥ A.N.E. Home Video 1663/Prism/$49.95

THUNDERCATS: EXODUS
Animated
▲♥ Family Home Entertainment F3-135/IVE/$29.95

A VERY MERRY CRICKET
Animated
▲♥ Family Home Entertainment F2-133/IVE/$19.95

WELCOME TO POOH CORNER—VOLUME 5
Animated
▲♥ Walt Disney Home Video 271/$49.95

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate 'No list or Rental')—to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036

WEB OF COMPUTERIZED ONE-STOPS LAUNCHED

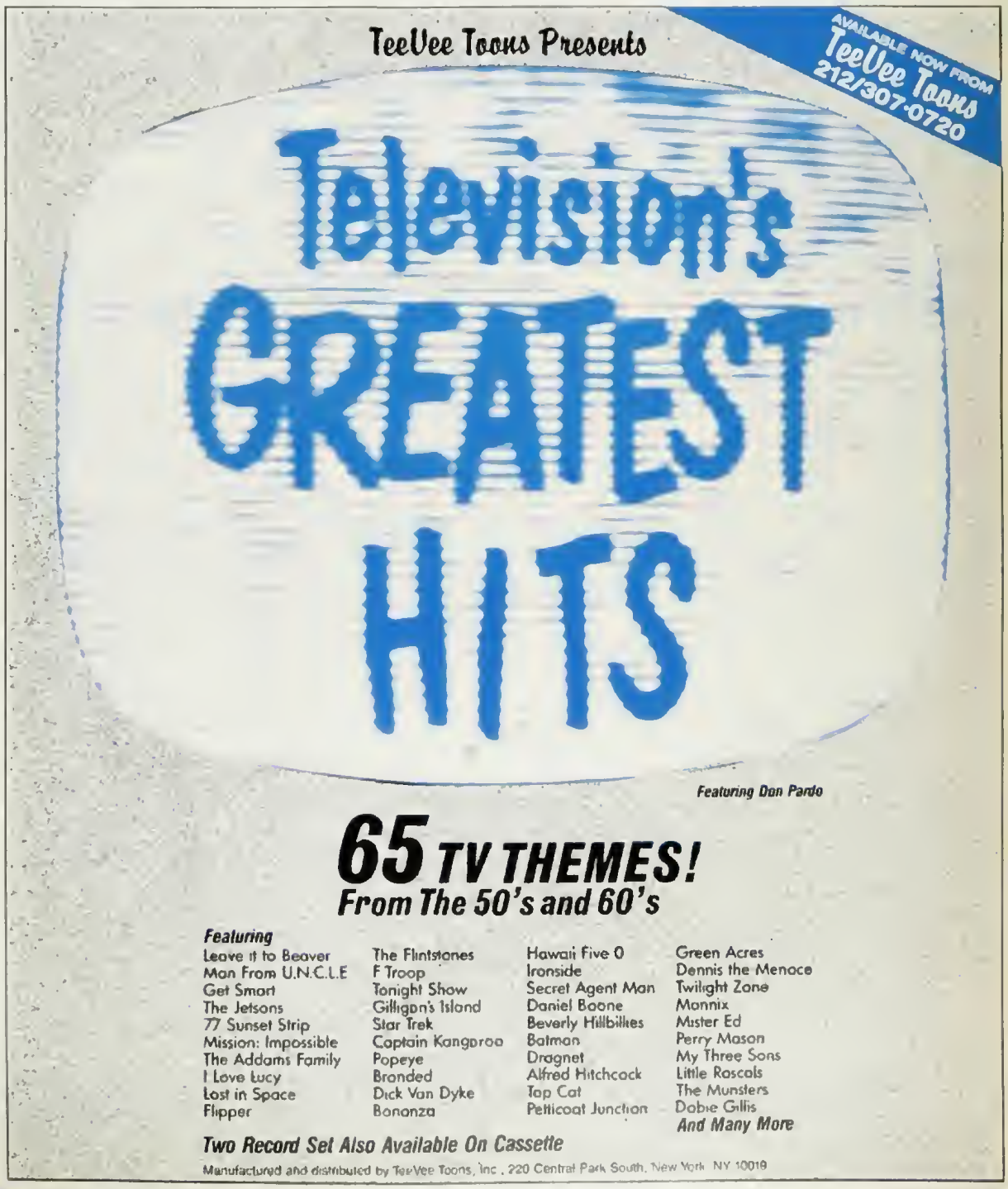
(Continued from page 18)

we can expect that album universe to remain at about 28,000, based on his experience of over a year.

"We are not putting singles on computer yet," Boyd says. "We do have accounts payable and receivable, general ledger and operations on computer."

Boyd's system includes 12 serial ports and three parallel printer ports, along with 10 terminals scattered through the building. He estimates that his hardware and installation cost $30,000.

Boyd and Ogilvie will be linked by a special telephone line, enabling them to exchange data on their modems. Ogilvie intends to supply his software to non-competitive one-stops, with the member one-stops linked to provide daily national sales data.



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INNOVATIVE PLASTICS INC.

Retailing

On the Beam

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software

ADD MUSICIAN MAGAZINE to the ranks of music and audio publications now tapping into the Compact Disc format for promotional campaigns.

The consumer monthly has mounted its own cross-marketing push with **Sony**, which runs through October and is tied to a major feature story on Compact Discs in its October issue. Musician is holding a CD player giveaway as well, with three winners to be selected to receive one of three Sony players, including the **D-5** "Discman" portable, a **CDP-70B** home player, and the **CDX-R7** automotive unit. Winners will also receive a dozen CDs comprising titles from **WEA, CBS** and **PolyGram.**

The giveaway program is targeting an estimated 2,000 record retail outlets that stock the magazine, and is being supported by print ads in Musician's own pages, counter cards supplied to participating dealers, and a radio spot campaign via 123 stations serviced by the **DIR Radio Syndicate.**

ABC PUBLISHING, which produces the venerable **Schwann Record & Tape** catalogs, has unveiled plans for a companion CD compendium, slated to premiere in November.

The **Schwann Compact Disc Catalog's** first edition, the fall/winter issue, will include more than 4,000 CD titles representing more than 125 different record labels, divided into classical, pop and jazz sections. The catalog will also tap into another ABC book, **High Fidelity**, for reprints of more than 50 reviews of recent CD releases. Also included will be articles on CD technology and tips on maintainance for players

(Continued on page 1)

FOR WEEK ENDING OCTOBER 5, 1985

Billboard. TOP COMPACT DISCS

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POP

Compiled from a national sample of retail sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL		TITLE
1	1	1	18	**DIRE STRAITS** WARNER BROS 2 25264	3 weeks at No. One	BROTHERS IN ARMS
2	2	2	19	**BRUCE SPRINGSTEEN** COLUMBIA CK 38653		BORN IN THE U.S.A.
3	3	3	19	**PHIL COLLINS** ATLANTIC 2 81240		NO JACKET REQUIRED
4	6	7	4	**BILLY JOEL** COLUMBIA C2K 40121		GREATEST HITS VOLUMES I & II
5	4	4	10	**STING** A&M CD-3750		DREAM OF THE BLUE TURTLES
6	5	5	19	**TEARS FOR FEARS** MERCURY 824 300 2 POLYGRAM		SONGS FROM THE BIG CHAIR
7	9	9	19	**PINK FLOYD** HARVEST CD 46081 CAPITOL		DARK SIDE OF THE MOON
8	8	8	8	**TALKING HEADS** SIRE 2 25305 WARNER BROS		LITTLE CREATURES
9	7	6	19	**BRYAN ADAMS** A&M CD 5013		RECKLESS
10	11	13	6	**CREEDENCE CLEARWATER REVIVAL** FANTASY FCD 623-CCR2		CHRONICLES
11	10	10	19	**HUEY LEWIS & THE NEWS** CHRYSALIS VK 41412		SPORTS
12	12	11	19	**SADE** PORTRAIT RK 39581 EPIC		DIAMOND LIFE
13	15	14	19	**MADONNA** SIRE 2 25157 WARNER BROS		LIKE A VIRGIN
14	14	15	11	**EURYTHMICS** RCA PCD 1 5429		BE YOURSELF TONIGHT
15	16	16	19	**TINA TURNER** CAPITOL CD 46041		PRIVATE DANCER
16	17	24	19	**WHAM!** COLUMBIA CK 39595		MAKE IT BIG
17	13	12	19	**PRINCE & THE REVOLUTION** PAISLEY PARK 2 25286 WARNER BROS		AROUND THE WORLD IN A DAY
18	22	27	3	**WHITNEY HOUSTON** ARISTA ARCD 8212		WHITNEY HOUSTON
19	27	28	10	**PAUL YOUNG** COLUMBIA CK 39957		THE SECRET OF ASSOCIATION
20	20	17	17	**PINK FLOYD** COLUMBIA C2K 36183		THE WALL
21	24	20	19	**DON HENLEY** GEFFEN 2 24026 WARNER BROS		BUILDING THE PERFECT BEAST
22	29	21	4	**THE POWER STATION** CAPITOL CDP 46127		THE POWER STATION
23	19	19	8	**U2** ISLAND 2 90231 ATLANTIC		THE UNFORGETABLE FIRE
24	21	22	5	**R.E.M.** I.R.S. 5592 MCA		FABLES OF THE RECONSTRUCTION
25	NEW▶			**THE HOOTERS** COLUMBIA CK 39912		NERVOUS
26	NEW▶			**ARETHA FRANKLIN** ARISTA ARCD 8206		WHO'S ZOOMIN' WHO
27	18	18	19	**JOHN FOGERTY** WARNER BROS 2 25203		CENTERFIELD
28	26	23	16	**HOWARD JONES** ELEKTRA 960390-2		DREAM INTO ACTION
29	NEW▶			**JEFF BECK** EPIC CK 39483		FLASH
30	23	25	5	**THE POINTER SISTERS** RCA PCD 1 5407		CONTACT

CLASSICAL

Compiled from a national sample of retail sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / LABEL & NUMBER / DISTRIBUTING LABEL		ARTIST
1	1	1	19	**BERNSTEIN: WEST SIDE STORY** DG 415 253	19 weeks at No. One	TE KANAWA, CARRERAS (BERNSTEIN)
2	2	2	19	**AMADEUS SOUNDTRACK** FANTASY WAM 13791		NEVILLE MARRINER
3	3	3	19	**TIME WARP** TELARC 80106		CINCINNATI POPS (KUNZEL)
4	4	4	19	**TCHAIKOVSKY: 1812 OVERTURE** TELARC 80041		CINCINNATI POPS (KUNZEL)
5	5	5	19	**STAR TRACKS** TELARC 80094		CINCINNATI POPS (KUNZEL)
6	7	7	19	**THE BEST OF WOLFGANG AMADEUS MOZART** PHILIPS 412 264		NEVILLE MARRINER
7	6	6	19	**TELARC SAMPLER #1** TELARC 80101		VARIOUS ARTISTS
8	8	8	19	**WEBBER: REQUIEM** ANGEL DFO 38218		DOMINGO, BRIGHTMAN (MAAZEL)
9	9	9	19	**BEETHOVEN: SYMPHONY #9** DG 410 987		BERLIN PHILHARMONIC (KARAJAN)
10	10	10	19	**HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.** CBS MK 37846		WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
11	11	12	19	**PACHELBEL: CANON** RCA RCD1 5468		PAILLARD CHAMBER ORCHESTRA
12	12	11	19	**COPLAND: APPALACHIAN SPRING** TELARC 80078		ATLANTA SYMPHONY
13	13	13	19	**TELARC SAMPLER #2** TELARC 80102		VARIOUS ARTISTS
14	15	16	15	**BACH: UNACCOMPANIED CELLO SUITES** CBS M2K 37867		YO-YO MA
15	14	14	19	**MOZART: REQUIEM** L'OISEAU LYRE 411 712		ACADEMY OF ANCIENT MUSIC (HOGWOOD)
16	16	15	19	**BEETHOVEN: SYMPHONIES #5 & 6** DG 413 932		BERLIN PHILHARMONIC (KARAJAN)
17	17	17	19	**AVE MARIA** PHILIPS 412 429		KIRI TE KANAWA
18	18	20	7	**AMERICA, THE DREAM GOES ON** PHILIPS 412 627		BOSTON POPS (WILLIAMS)
19	19	18	19	**GERSHWIN: RHAPSODY IN BLUE** TELARC 80058		CINCINNATI POPS (KUNZEL)
20	21	21	9	**STRAUSSFEST** TELARC 80098		CINCINNATI POPS (KUNZEL)
21	20	19	8	**GERSHWIN: RHAPSODY IN BLUE** CBS MK 39699		MICHAEL TILSON THOMAS
22	23	23	19	**BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO** CBS MK 39059		YO-YO MA, CLAUDE BOLLING
23	22	22	19	**WITH A SONG IN MY HEART** PHILIPS 412 625		JESSYE NORMAN, BOSTON POPS (WILLIAMS)
24	24	24	19	**MAMMA** LONDON 411 959		LUCIANO PAVAROTTI (MANCINI)
25	25	25	6	**PUCCINI: TOSCA** ANGEL CB 47174		MARIA CALLAS
26	26	28	3	**BERLIOZ: SYMPHONIE FANTASTIQUE** ANGEL CDC 47278		PHILADELPHIA ORCHESTRA (MUTI)
27	29	—	2	**KARAJAN FESTIVAL** DG 415 140		HERBERT VON KARAJAN
28	27	26	13	**BAROQUE SOLOS AND DUETS** CBS MK 39061		WYNTON MARSALIS, EDITA GRUBEROVA
29	28	27	4	**RAMPAL'S GREATEST HITS** CBS MK 34561		JEAN-PIERRE RAMPAL
30	30	29	19	**THE ART OF BEVERLY SILLS** ANGEL AV 34017		BEVERLY SILLS

Schwartz Bros. Income Way Up

LOS ANGELES Prerecorded videocassette sales boosted Schwartz Bros.' net income for the first half of fiscal 1986, ended July 31, to $401,072, 193% above the prior year's $136,738. Sales were up 56%, from $19,505,676 to $30,452,174.

The first half net income, highest in the Lanham, Md.-based distributor's 40 years, produced net income per share for the six months this year of 50 cents, compared to 17 cents last year.

Net income for the quarter, ended July 31, soared 113% to $179,872 from 1984's $84,505, on a sales increase of 66%, from $9,261,301 to $15,383,433.

Quarterly net income per share was 22 cents, up from last year's 10 cents.

The veteran industry wholesaler shuttered its computer products division and Tidewater One-Stop, Norfolk, Va., in August when they failed to meet profit goals.

Changes in Product Mix Outlined at Chain's Convention

MUSICLAND STORES GETTING NEW FOCUS, NEW LOOK

BY EARL PAIGE

MINNEAPOLIS Musicland's sudden and dramatic entry into full-line home video is central to the chain's determination to fundamentally upgrade the look of its nearly 450 stores.

During the chain's first convention in the five years that Jack Eugster has helmed it, held here Sept. 15-20, nearly every presentation and seminar made reference to video, and many had video as a focal point.

All the same, Musicland is moving into video with deliberation. A main objective, stressed by Eugster, the chain's president, and Gary Ross, its senior vice president for marketing and merchandising, is to integrate all configurations of prerecorded software. For example, Compact Disc and prerecorded video under $30 are now stocked chainwide.

Essentially, Musicland is changing its direction and product mix on several fronts simultaneously, with video becoming a more important dynamic in many instances.

Possibly the most dramatic example can be found at the Sam Goody stores in Philadelphia. A presentation here by Chuck Baker, vice president of national operations and field operations, and Bob Langer, manager of store presentation and sales, emphasized the "new look" of Musicland stores.

Baker and Langer noted that some stores have been gutted and completely remodeled with "drive aisles" designed to direct traffic. Video rental is in the front end, and monitor towers spaced toward the rear "allow us to have video play from the front to the back," Baker emphasized.

More and more, Musicland is moving to position all configurations together. A slide presentation showed Madonna product with the LP, then the CD, then a cassette, then the videocassette all filling up the screen, along with posters, carrying cases, a "boom box" and finally head cleaners and blank tape.

As Musicland gears for more video, both sale and rental, and braces for the CD explosion and continued increases in prerecorded cassette sales, space becomes a challenge. Thus, on another front, a new fixture has been tested and is now in place in a few stores.

Baker said that with video, CD and cassette now looming so strong, "We can no longer have separate browsers or separate departments for various configurations. We are into the new era of modularity."

The new fixture is constructed of tubular frames. Wire baskets of various sizes hang in the fixture, usually in the familiar mode of three rows across. The baskets, sized for every configuration, allow

(Continued on page 24)

N.J. Law Would Restrict Sales, Rentals to Minors

BY MAURIE H. ORODENKER

TRENTON, N.J. The New Jersey State Senate has unanimously approved legislation that would prohibit all video stores throughout the state from providing racy videocassettes to anyone under the age of 17. The bill, sponsored by Sen. Frank Graves (D-Passaic County), and endorsed by a vote of 38-0, would make it a disorderly persons offense to rent or sell films rated R or X to juveniles.

Video stores violating the law, which is sure to be signed by Gov. Thomas Kean in this election year, would face a $1,000 fine and up to six months in jail. Graves says his legislation was necessary to address problems raised by the burgeoning market for films on videocassette.

Graves says there is a problem with unsupervised juveniles viewing films that no movie theatre would let them in to see. Graves says that since there's currently no law against youngsters picking up what he calls the "dirtiest, rottenest, filthiest pictures ever created by man," his legislation provides that the person who makes that film available to a youngster is going to pay a severe penalty.

Although the law is likely to go rapidly through the legislative process, Jeffrey Fogel, director of the American Civil Liberties Union (ACLU) of New Jersey, calls Sen. Graves' proposal "a silly law" and maintains that it is unconstitutional. The ACLU, Fogel says, is opposed to the kind of censorship he says the law represents.

Fogel maintains that the state cannot base its restriction on the Motion Picture Assn. of America (MPAA) rating systems, but instead will have to draft its own guidelines to designate what type of material is inappropriate for juveniles. He says that a private body like the MPAA cannot assume the responsibility for determining what films get shown, and that the ratings are only "advisory" at best.

Graves claims that he's not concerned about any opposition from the ACLU, which he says is "always" challenging legislation he has introduced. He says he's satisfied to let the courts decide if his legislation is unconstitutional.

COPIES OF WEEKLY CHARTS

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Billboard. TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
1	—	1	PINOCCHIO	Walt Disney Home Video 239	1940	79.95
2	—	1	LIFE WITH MICKEY!	Walt Disney Home Video 260	1985	29.95
3	—	1	TRANFORMERS:MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	1985	24.95
4	—	1	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment MGM/UA Home Video F371	1983	29.95
5	—	1	THE CARE BEARS MOVIE ▲	Samuel Goldwyn Company Vestron 5082	1985	No listing
6	—	1	TRANSFORMERS:THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95
7	—	1	AN OFFICER AND A DUCK	Walt Disney Home Video 258	1985	29.95
8	—	1	FROM PLUTO WITH LOVE	Walt Disney Home Video 261	1985	29.95
9	—	1	MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95
10	—	1	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE	Children's Video Library Vestron 1508	1985	29.95
11	—	1	CARE BEARS IN THE LAND WITHOUT FEELING ▲	Family Home Entertainment MGM/UA Home Video F357	1984	29.95
12	—	1	DONALD'S BEE PICTURES	Walt Disney Home Video 255	1985	29.95
13	—	1	HOW THE BEST WAS WON, 1933-1960	Walt Disney Home Video 259	1985	29.95
14	—	1	VOLTRON BATTLES PLANET DOOM	World Events Prd Ltd Sony Video Software 99H50030-10029	1985	49.95
15	—	1	STRAWBERRY SHORTCAKE BABY WITHOUT A NAME	Family Home Entertainment F379	1984	29.95
16	—	1	RAINBOW BRITE-PERIL IN THE PITS ▲	Children's Video Library Vestron 1507	1985	29.95
17	—	1	THE WORLD ACCORDING TO GOOFY	Walt Disney Home Video 256	1985	29.95
18	—	1	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	39.95
19	—	1	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY ◆	Walt Disney Home Video 198	1984	29.95
20	—	1	VOLTRON-CASTLE OF LIONS ●	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95
21	—	1	HEATHCLIFF AND CATS & CO. VOLUME 1	Magic Window 68484	1985	24.95
22	—	1	SUPERMAN	DC Comics Inc Warner Home Video 34079	1985	24.98
23	—	1	G.I. JOE: REO ROCKET'S GLARE	Family Home Entertainment FI-124	1985	14.95
24	—	1	THE CAT IN THE HAT/OR SEUSS ON THE LOOSE	CBS Inc Playhouse Video 6840	1985	29.98
25	—	1	BATMAN	DC Comics Inc Warner Home Video 34080	1985	24.98

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million (30,000 or $1.2 million for non-theatrical made for home video product; 25,000 or $1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (60,000 or $2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of $2 million for music video product). *Titles certified prior to Oct. 1, 1985 were certified under different criteria.* ◆ International Tape Disc Assn. certification for gross label revenue of $1 million after returns or stock balancing.

MUSICLAND CHANGES

(Continued from page 23)

for quick change and form combinations. Thus, Madonna product can be in the "browser" with LP, CD, cassette and video side by side.

Significantly, Baker said the fixture "disappears when merchandised." He told of a test in one store by an outside marketing firm. Most consumers polled "recognized something was different about the store, but they weren't sure what it was. The No. 1 response was that there was more merchandise.

"You know because of the July pull-outs that there was actually less merchandise," he told the audience of store managers and district managers. "This is why we describe the effect of these new fixtures as being product intensive and not fixture intensive."

Aside from blending in nearly completely with the store background, the fixtures "are so light one person can set up and they never wear out," he said.

As a mall-oriented chain, Musicland has the familiar challenge of fitting more into less. "As the cost of new leases goes up," Baker said, "we cannot keep going beyond stores of 4,000 square feet. We have to put more merchandise into less space. The consumer doesn't care about our problems; they know us as full-line stores and expect this."

Langer emphasized the challenge of space as he told of the Sam Goody remodeling, kidding about "the Langer 5:30 a.m. roll call and the five or six cans of Spam as we worked into the night to make the fingerwalls fit."

The fingerwalls, basically aluminum slat wall with grooves that allow for various fixture hangers to be anchored, figured importantly in the quest for more space in the Philadelphia stores. The reason: space required for the video rental library. Langer explained that wall-height panels are spaced at intervals, joining the actual wall at a 90-degree angle. These partitions become "shopping bays."

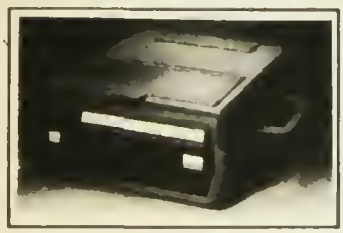
As video's importance grows, the whole color scheme and signing philosophy is affected. The Goody Philadelphia stores have a look that is radical for Musicland.

High-gloss acrylic signs identify various genre areas, as well as areas where video, accessories and personal stereo are offered. There is a separate color for each genre or merchandise category. A central motif is a human head in silhouette keyed to a genre or merchandise category.

On still another front, Mucisland is shooting for a new type of free-standing store. In his opening remarks, Eugster said, "Many of you have seen large, successful, free-standing total entertainment stores such as Sound Warehouse and Wherehouse that do a bangup job selling records and renting movies. These combo store concepts are also part of our future, with a substantial test being initiated for 1986."

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	2	4	THE KILLING FIELDS ▲	Warner Brothers Pictures Warner Home Video 11419	Sam Waterston Dr Haing S Ngor	1984	R
2	1	4	DESPERATELY SEEKING SUSAN	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R
3	3	19	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG
4	4	10	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E Rollins Jr	1984	PG
5	5	10	FALCON AND THE SNOWMAN	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R
6	17	3	THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13
7	6	14	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
8	8	12	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
9	12	4	MRS. SOFFEL	MGM/UA Home Video 800600	Diane Keaton Mel Gibson	1984	PG-13
10	7	6	STICK ▲	Universal City Studios MCA Dist Corp 80180	Burt Reynolds Candice Bergen	1985	R
11	13	8	THE MEAN SEASON ▲	Orion Pictures Thorn/EMI/HBO Video TVA2981	Kurt Russell Mariel Hemingway	1985	R
12	15	6	BLOOD SIMPLE ●	Circle Films MCA Dist Corp 80139	John Getz Frances McDormand	1985	R
13	11	24	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A Schwarzenegger	1984	R
14	10	12	THE FLAMINGO KID	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13
15	9	10	RUNAWAY ▲	Tri-Star Pictures RCA/Columbia Pictures 6-20469	Tom Selleck Cynthia Rhodes	1984	PG-13
16	16	16	PLACES IN THE HEART ▲	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG
17	14	9	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G
18	25	2	A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Dame Peggy Ashcroft	1984	PG
19	19	14	2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG
20	20	10	INTO THE NIGHT ▲	Universal City Studios MCA Dist Corp 80170	Jeff Goldblum Michele Pfeiffer	1985	R
21	21	17	MISSING IN ACTION	Cannon Films Inc MGM/UA Home Video 800557	Chuck Norris	1984	R
22	18	14	MICKI & MAUDE ▲	RCA/Columbia Pictures Home Video 6-20456	Dudley Moore Amy Irving	1984	PG-13
23	33	2	TURK 182	CBS-Fox Video 1460	Timothy Hutton Robert Urich	1985	PG-13
24	22	15	PROTOCOL ▲	Warner Brothers Pictures Warner Home Video 11434	Goldie Hawn	1984	PG
25	24	21	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R
26	NEW ▶		THE SLUGGER'S WIFE	Rastar Prod RCA/Columbia Pictures 6-20486	Michael O Keefe Rebecca de Mornay	1985	PG
27	23	15	THE RIVER ▲ ◆	Universal City Studios MCA Dist Corp 80160	Sissy Spacek Mel Gibson	1984	PG-13
28	NEW ▶		PARIS, TEXAS	CBS-Fox Video 1457	Harry Dean Stanton Natassja Kinski	1984	PG
29	NEW ▶		MISCHIEF	CBS-Fox Video 1459	Doug McKeon Catherine Stewart	1985	R
30	32	19	CITY HEAT ▲	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG
31	29	12	JOHNNY DANGEROUSLY ▲	CBS-Fox Video 1456	Michael Keaton Joe Piscopo	1984	PG
32	38	2	PURPLE ROSE OF CAIRO	Orion Pictures Vestron 5068	Mia Farrow Jeff Daniels	1985	PG
33	34	14	GHOULIES	Empire Pictures Vestron 5081	Lisa Pelikan Jack Nance	1985	PG-13
34	31	18	DUNE ▲ ◆	Universal City Studios MCA Dist Corp 80161	Kyle MacLachlan Sting	1984	PG-13
35	30	13	BIRDIE	Tri-Star Pictures RCA/Columbia Pictures 6-20457	Matthew Modine Nicolas Cage	1985	R
36	27	8	TUFF TURF ▲	New World Pictures New World Video 8501	Paul Mones Kim Richards	1985	R
37	39	8	MASS APPEAL ●	Universal City Studios MCA Dist Corp 80168	Jack Lemmon	1984	PG
38	28	4	KING DAVID	Paramount Pictures Paramount Home Video 1284	Richard Gere	1985	PG-13
39	36	22	BODY DOUBLE ▲ ◆	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R
40	26	3	LUST IN THE DUST	New World Pictures New World Video 8513	Tab Hunter Divine	1985	R

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For people who take their fun seriously.

Janey's (Sarah Jessica Parker of "Footloose") wildest dream is to become a dancer on "DTV," the hottest dance TV show there is.

The nuns at her school are against it. Her father, the Colonel, is too. But Janey teams up with her best friend, Lynne (Helen Hunt of "St. Elsewhere") and they triumph against all odds, including some nifty, as well as shifty, competitors.

As the finger poppin', show stoppin' music and dance numbers build, Janey's slickest moves are getting around her competitors, getting around the dance floor, and giving it all she's got.

So put up your feet, and enjoy. Or dance along, because when girls just want to have fun, everyone else does, too.



"...an original, delightful exuberant romp."—LA Times

NEW WORLD VIDEO

Now on videocassette.

Debut Set for High-Definition System

Theatrical Short on Halley's Comet Uses New Method

BY SAM SUTHERLAND

LOS ANGELES U.S. moviegoers will be the first consumers to catch a glimpse of high-definition video technology when a new five-minute feature on Halley's Comet bows in some 2,000 theatres late this year.

Although the short, titled "Arrival," will be screened via 35mm film prints, the project will mark the first public application for Sony's High Definition Video System (HDVS) high-resolution, wide-screen video format. The forthcoming theatrical test will otherwise rely entirely on HDVS imaging and recording technology before the final transfer to film.

Sony is co-producing the short with the American Film Institute, with Proctor & Gamble financing the project. Keith Williams, whose prior credits have centered on music video clips, began directing the dramatized documentary on the historic approach of the comet at Eye On Studios here Tuesday (24), against a production schedule forecasting the program's formal premiere by the end of November. The film version is set to screen on theatrical feature bills over the holiday season.

According to Larry Thorpe, Sony's director of studio products, "Arrival" reflects a long-range developmental scenario that forecasts HDVS's early baptism via projects for other media, principally film and broadcast television. As one of several proposed high-definition tv formats intended to rival conventional motion picture film in terms of both image resolution and screen aspect ratios, the Sony system is being positioned initially through technical trials by motion picture and television professionals.

(Continued on page 30)

SONY
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NATIONAL SALES MANAGER
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SONY VIDEO SOFTWARE IS LOOKING TO FILL TWO KEY POSITIONS. VIDEO SOFTWARE OR RECORD INDUSTRY EXPERIENCE PREFERRED BUT NOT ESSENTIAL. HIGH VISIBILITY AND POTENTIAL. COMPENSATION INCLUDES BASE SALARY PLUS BONUS OR COMMISSION.

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Paramount Breaking Ground With Windham Hill Titles

LOS ANGELES Paramount Home Video has earned a reputation as a pace-setter. The company revolutionized the home video industry with lower price points on theatrical product.

To date, except for music-oriented movies, Paramount has steered away from the video music genre. But that has changed with the introduction of Windham Hill Videos.

"I don't really look at this series as music video as such," explains Tim Clott, senior vice president and general manager of the movie studio's home video division. "It's not typical of the music video genre. It so happens that the Windham Hill audience coincides with the videocassette audience: slightly older, upwardly mobile and affluent.

"It's not environmental video, yet it's part of the environment," Clott continues. "It's not background video, yet it's part of the background. It can also be foreground video, since the visuals are so mesmerizing. It's undefinable."

Paramount Home Video decided to distribute Windham Hill videocassettes in the U.S. and Canada, according to Clott and vice president of marketing and sales Eric Doctorow, because the company felt the product was timeless and groundbreaking. The two are quick to acknowledge the contributions of the other partners involved in the series: Pioneer in Japan and the U.S., Dann Moss Productions, and, of course, Will Ackerman's Windham Hill record label and its cast of artists.

The marketing plan calls for "Water's Path" and "Western Light" to

(Continued on page 31)

Billboard.

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TOP VIDEODISKS

Compiled from a national sample of retail store sales reports

THIS WEEK	2 WKS AGO	WKS ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	17	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 30406	Ralph Macchio Pat Morita	1984	PG	CED Laser	39.95 34.95
2	2	9	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	CED Laser	29.95 29.95
3	7	3	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6 20408	Adolph Caesar Howard E. Rollins Jr	1984	PG	CED Laser	29.95 29.95
4	3	7	2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	CED Laser	34.95 34.95
5	9	3	RUNAWAY ▲	Tri-Star Pictures RCA/Columbia Pictures 6 20469	Tom Selleck Cynthia Rhodes	1984	13	CED Laser	29.95 29.95
6	8	9	MISSING IN ACTION	Cannon Films Inc MGM/UA Home Video 100557	Chuck Norris	1984	R	CED Laser	34.95 34.95
7	6	5	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	Laser	34.95
8	5	11	DUNE ▲ ◆	Universal City Studios MCA Dist. Corp. 80161	Kyle MacLachlan Sting	1984	13	Laser	34.98
9	4	7	THE RIVER ▲ ◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	13	Laser	39.98
10	10	9	PROTOCOL ▲	Warner Brothers Pictures Warner Home Video 11434	Goldie Hawn	1984	PG	Laser	34.98

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million (30,000 or $1.2 million for non theatrical made for home video product, 25,000 or $1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (60,000 or $2.4 million for non theatrical made for home video product, 50,000 units or a value of $2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria.) ◆ International Tape Disc Assn. certification for gross label revenue of $1 million after returns or stock balancing.

...newsline...

ON THE HEELS OF FARM AID comes the 60-minute "Willie Nelson Special" from Embassy Home Entertainment. Nelson is joined by Ray Charles on the cassette, which is priced at $29.95. The title ships in November, along with several family films, among them "Marvin And Tige" and "The Old Curiosity Shop."

BREAKING THE HABIT is what Simon & Schuster has in mind with "American Cancer Society's FreshStart: 21 Days To Stop Smoking," a program in both audio and videocassette form. It's Simon & Schuster's first original production and the American Cancer Society's first commercial audio/video collaboration. The video version, priced at $29.95, will be distributed to video stores via Paramount Home Video and to other retailers by the Simon & Schuster sales force. The audio version, priced at $7.95, will go through Simon & Schuster's sales force to all dealers.

MCA HOME VIDEO AND MACROVISION have linked in a longterm production and continuing research agreement. Macrovision, an anti-duplication technology that first made headlines with "The Cotton Club" and later "Torchlight" from Embassy, has made significant improvements in its effectiveness, according to MCA Home Video head Gene Giaquinto. A major title utilizing the encoding process will be announced shortly.

IN OTHER MCA HOME VIDEO DEVELOPMENTS, the Encore Edition, a new series of laser videodisk releases featuring film classics, debuts in early November; and beginning Nov. 10, MCA will offer a special incentive program involving Alfred Hitchcock titles to video distributors and retailers. More MCA: One of the company's newest releases, Richard Pryor's "Brewster's Millions," is being primed as a major fall title.

GAY VIDEO is a serious subject for Los Angeles-based Humanus Home Video. Organized by Peter Frisch, former publisher of the national gay news magazine The Advocate, the company is offering two titles, both for less than $40. "High Touch" is a 90-minute course in massage, and "The Male Couple" is a how-to about successful relationships based on the 1983 Prentice-Hall book. Marketing to date has been direct through gay publications, direct mail and video stores in predominantly gay neighborhoods. Two more videos are currently in production.

IT SOUNDS AMBITIOUS, but Virgin Video, a joint venture of two independent distributors, Cinnabar and Top Ten Video, based in Van Nuys, Calif., claims it will ship 50,000 copies of "A Certain Sacrifice" on Oct. 1 and be over the million mark by the end of the year. The controversial film, starring a 20-year-old Madonna, was directed and produced five years ago by Stephen Jon Lewicki, and Madonna recently tried unsuccessfully to stop its distribution. Virgin claims the cassette is not X-rated or pornographic, although it does have a "kinky theme." With a suggested list of $59.95, the cassette also features an improved soundtrack.

MORE KID VIDEO MUSCLE is being flexed by RCA/Columbia Pictures Home Video's Magic Window line. Beginning Oct. 23, a new series based on "She-Ra, Princess Of Power" will be launched. The first title, "She-Ra, Princess Of Power, Vol. I," features two complete adventures, "The Missing Ax" and "The Crystal Castle." Suggested list is $24.95. The character is already available in "The Secret Of The Sword," also from Magic Window.

PARAMOUNT ISN'T FORGETTING the children's market, either. The company is releasing "The Trolls And The Christmas Express," "Yes, Virginia, There Is A Santa Claus," and a re-release of "Mister Magoo's Christmas Carol" at $14.95 each. All are animated.

IT MAY NOT BE "Return Of The Jedi," but it's close. One of Playhouse Video's November titles is "Classic Creatures: Return Of The Jedi," a behind-the-scenes look at the making of the movie's colorful creatures. Hosted by Carrie Fisher and Billy Dee Williams, the 49-minute program lists for $29.98.

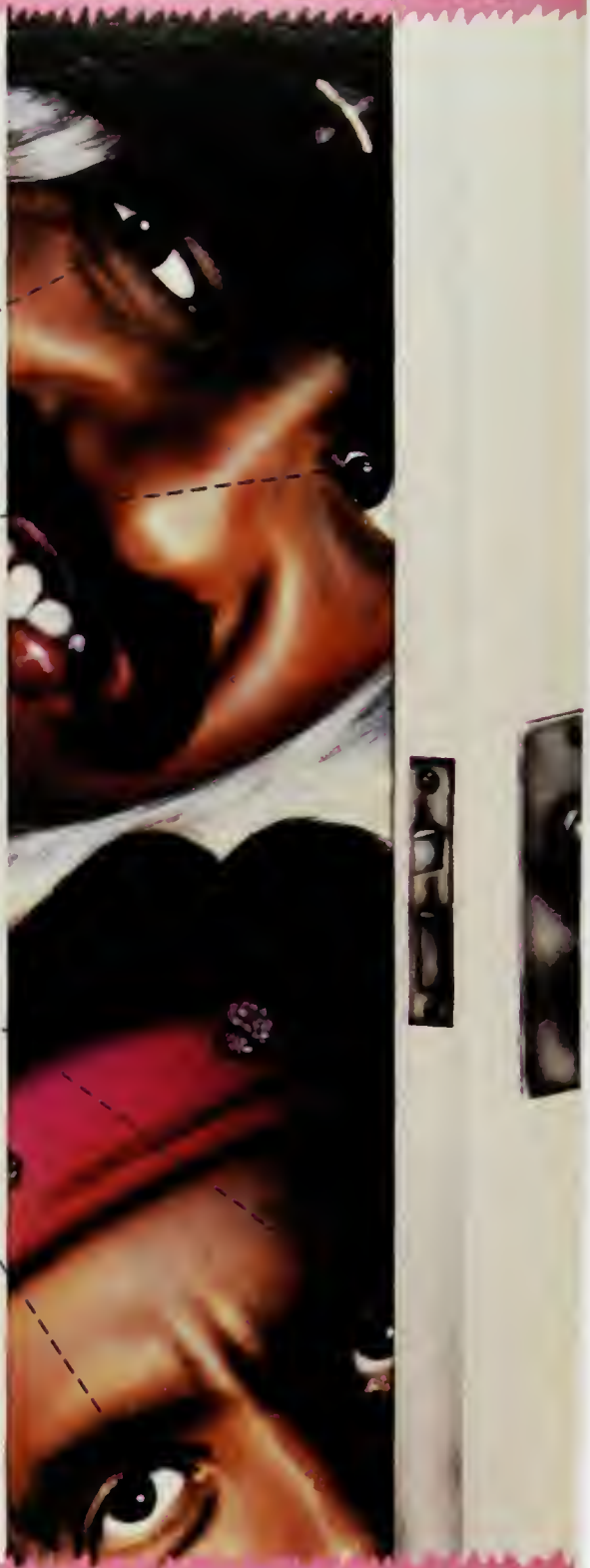
CONTINENTAL VIDEO will attempt to stir up sell-through this fall with a "15 for 15" promotion—15 titles at $15 each. The titles come from the company's catalog, and are regularly priced at $39.95 or higher. Titles in this special October discount include "Suddenly," "The River Niger," "The Invincible Six," "Lovespell," "Ride In The Whirlwind," "Ginger In The Morning," "Hurricane," "Nightmare," "Basileus Quartet," "Daughters Of Darkness," "Negatives," "Black Like Me" and "The Curse Of The Black Widow." Also included are two double-feature cassettes, "Slayer/Scalps" and "Sweet Sugar/Escape From Women's Prison." The company is also giving away free cassettes, selected from its best-selling horror titles, directly to retailers in October and November. Retailers qualify by buying any five catalog titles from any wholesaler from Oct. 10 through Nov. 20. For every five purchased, the dealer gets a free cassette of his/her choice.

PUT THIS IN YOUR VCR & SMOKE IT!!

GET OUT OF MY ROOM

CHEECH & CHONG





Guess what? Cheech & Chong made a video called *Get Out of My Room*. Actually it's four great videos. Each one crazier than the last. Plus there's a wild behind-the-scenes look at how they made 'em.

And, as if the smokin', jokin' and beautiful girls weren't enough, this title is priced to sell-thru at $29.95, suggested retail.

So get ready for the stampede. Contact your MCA distributor today. *Get Out of My Room* will set the video world on fire.

Color/53 Mins
Selection #80274
Stereo

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FOR WEEK ENDING OCTOBER 5, 1985

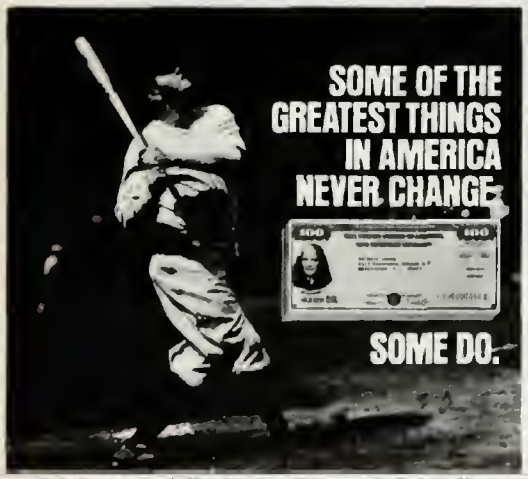
Billboard.

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A Sure Thing. Nicole and Donnamarie Cevicelow, front, are congratulated by actor Dana Andrews at the recent Video Software Dealers Assn. convention in Washington for winning Embassy's $10,000 gold bar. They're surrounded by members of the home video company's staff, including, from left, Reg Childs, Bnan Higgins, Robin Montgomery, Michael Hitchcock, Ted Pierrepoint and Rand Bleimeister.

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	177	JANE FONDA'S WORKOUT ▲ ◆	KVC-RCA Video Prod Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
2	2	7	PRINCE AND THE REVOLUTION LIVE ▲	P R N Productions Warner Music Video 3 538102	Prince And The Revolution	1985	NR	29.95
3	3	13	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6 20475	USA For Africa	1985	NR	14.95
4	6	44	PRIME TIME ▲ ◆	KVC RCA Video Prod Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
5	5	15	WRESTLEMANIA	Titan Sports Inc Coliseum Video WF004	Various Artists	1985	NR	39.95
6	8	17	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
7	9	23	WHAM! THE VIDEO ●	CBS Inc CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
9	10	9	DESPERATELY SEEKING SUSAN	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	79.95
9	9	9	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	29.95
10	31	31	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
11	7	13	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
12	13	5	TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod Ltd Sony Video Software 96W00089-90	Tina Turner	1985	NR	59.95
13	13	9	THE KILLING FIELDS ▲	Warner Brothers Pictures Warner Home Video 11419	Sam Waterston Dr Haing S Ngor	1986	R	79.95
14	13	13	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
15	13	13	HULKAMANIA	Titan Sports Inc Coliseum Video WF002	Hulk Hogan	1985	NR	59.95
16	29	46	RAQUEL. TOTAL BEAUTY AND FITNESS ▲ ◆	Total Video Inc Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
17	17	18	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	79.95
18	15	15	LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mousa	1985	NR	29.95
19	32	7	TRANSFORMERS. MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd Inc Family Home Entertainment F-3119	Animated	1985	NR	24.95
20	36	2	THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13	79.95
21	16	29	GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
22	27	24	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A Schwarzenegger	1984	R	79.95
23	21	5	DIAMOND LIFE VIDEO	CBS Inc CBS-Fox Music Video 7091	Sade	1985	NR	14.95
24	34	15	SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95
25	23	4	TRANSFORMERS: THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd Inc Family Home Entertainment F-3120	Animated	1985	NR	24.95
26	NEW ▶		A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Dame Peggy Ashcroft	1984	PG	79.95
27	38	13	LIONEL RICHIE ALL NIGHT LONG ▲ ◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	79.95
28	10	44	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.96
29	13	13	TINA TURNER PRIVATE DANCER ▲	Picture Music Intl Sony Video Software 97W0066-7	Tina Turner	1984	NR	19.99
30	20	14	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	39.95
37	22	10	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S MusicVision 6-20445	Kiss	1985	NR	29.96
37	13	10	CLOSE ENCOUNTERS OF THE THIRD KIND-SPECIAL EDITION ▲ ◆	RCA/Columbia Pictures Home Video 6 20162	Richard Dreyfuss Teri Garr	1977	PG	29.95
33	10	13	DO IT DEBBIE'S WAY ▲	Rayman Prod P Brownstein Prod Video Associates 1008	Debbie Reynolds	1984	NR	39.95
34	37	9	AN OFFICER AND A DUCK	Walt Disney Home Video 258	Donald Duck	1984	NR	29.96
35	33	9	RATT THE VIDEO	Atlantic Records Inc Atlantic Video 50101	Ratt	1984	NR	19.98
34	NEW ▶		AMADEUS	Thorn/EMI/HBO Video TVA2997	Tom Hulce F Murray Abraham	1985	PG	79.95
37	NEW ▶		FRIDAY THE 13TH, PART V-A NEW BEGINNING	Paramount Pictures Paramount Home Video 1823	John Shepard Melanie Kinnaman	1985	R	29.95
38	13	13	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E Rollins Jr	1984	PG	79.95
35	30	13	THE UNSINKABLE MOLLY BROWN	MGM/UA Home Video 600578	Debbie Reynolds Harve Presnell	1964	NR	29.95
40	28	32	ANNIE ◆	RCA/Columbia Pictures Home Video 6 20127	Andrea McArdle Albert Finney	1982	G	29.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million (30,000 or $1.2 million for non theatrical made for home video product, 25,000 or $1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (60,000 or $2.4 million for non theatrical made-for home video product, 50,000 units or a value of $2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria.) ◆ International Tape Disc Assn. certification for gross label revenue of $1 million after returns or stock balancing.

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RCA Columbia Pictures HOME VIDEO

HIGH-DEFINITION SYSTEM

(Continued from page 26)

"We don't see [HDVS] as replacing film," explains Thorpe, "but we do see this as an adjunct to both film and tv production." In particular, Thorpe contends that HDVS technology will prove especially useful when film and tv program producers must employ certain optical visual effects.

"We're very much in a learning mode," he notes. "But a key part of this will be the use of high-definition, blue-screen compositing. We've worked closely with Ultimatte in the development of their system, and will be using that for this project."

The Sony HDVS format provides 1,125 lines of resolution and a wide-screen aspect ratio of 5.33 to 3. Thorpe notes that Sony expects prerecorded home video to mark the initial vehicle for bringing HDVS into the home, with cable likely to be the initial means of electronic delivery.



20th Century Gold. It's award time at MCA Home Video, as participants gather to receive RIAA gold plaques for "The Doors 'Dance On Fire' (Classic Performances & Greatest Hits)." Pictured from left are, top row Jerry Sharell, senior vice president, MCA Home Video; Doors manager Ben Edmonds; Ray Manzarek and Robby Kneger of the Doors; Suzie Peterson, director of new product development, MCA Home Video; bottom row Jane Ayer, director of public relations, MCA Home Video, John Densmore of the Doors, and George Paige, producer of the title.



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WINDHAM HILL TITLES

(Continued from page 26)

ship now, "Autumn Portrait" to ship in November, and "Winter" to ship in December. All are priced at $29.95.

Available in both VHS and Beta stereo versions, each cassette is recorded from a digital audio master. Rather than take the analog soundtrack from the master videotape, the Bell & Howell duplicators will actually sync a digital sound source, which will play parallel to the videos. This is a key selling point, Clott and Doctorow say, pointing out that the Windham Hill Videos work as both audio/video and audio "albums."

However, Clott adds, "It's difficult to market a product such as this without people seeing it. After seeing it, however, viewers will want to own them. And they are immensely re-watchable. It's music even better than your imagination."

Agrees Doctorow: "It's only by watching the programs that you get a sense of what they are all about. We had a number of private screenings around the country with major retailers, and the overwhelming response was that in-store play was critical."

Doctorow concedes that record stores carrying video are very significant role players in this marketing scenario, since they have experience with the Windham Hill customer. "But," says Clott, "there is also great potential for video-only stores, alternative outlets and lifestyle stores."

Paramount will provide dealers with a promotional tape featuring portions of each program, as well as extensive point-of-purchase material.

"Word of mouth," says Doctorow, "will also be important. Store managers and clerks will become familiar with them, become fans, and want to show them to their customers. A building process will occur. The releases are being spread out to help with that building process and create momentum through Christmas."

Another part of the marketing campaign will be cross-promotions, as Paramount looks to literature inside each cassette informing buyers about Windham Hill albums, while the record catalog will have reference material about the videos. Retailers will also be encouraged to create their own cross-promotions.

Paramount will also be cross-promoting with Pioneer Artists, which is marketing the Windham Hill laserdisks in the U.S. In addition, Paramount hopes to have promotional cable exposure ongoing in the fall.

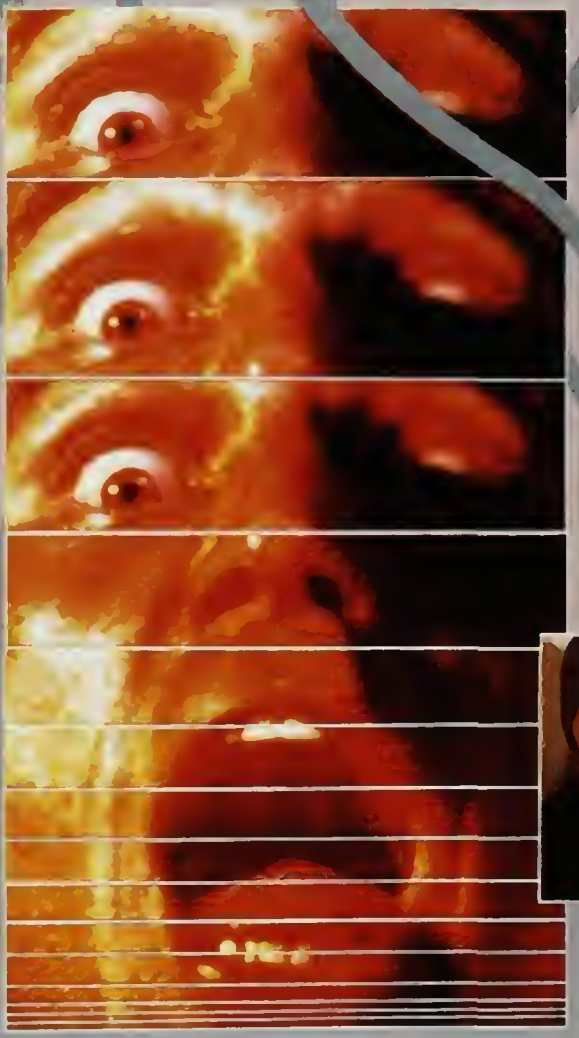
Consumer advertising will initially be low-key. Clott and Doctorow say Paramount would rather see a base slowly build, similar to the grass-roots type of campaign that propelled "Strong Kids, Safe Kids."

"Windham Hill," observes Clott, "does not do a lot of consumer advertising, yet they sell a lot of records. I think, if a record store puts this product on a monitor, they can sell six to 10 pieces a day."

Doctorow suggests that record stores carrying video resist the easy approach of lumping the Windham Hill Videos into the "Video Music" section. Rather, he says, they might be better off creating a special place for it

CHRISTOPHER WALKEN
IN
THE MIND SNATCHERS





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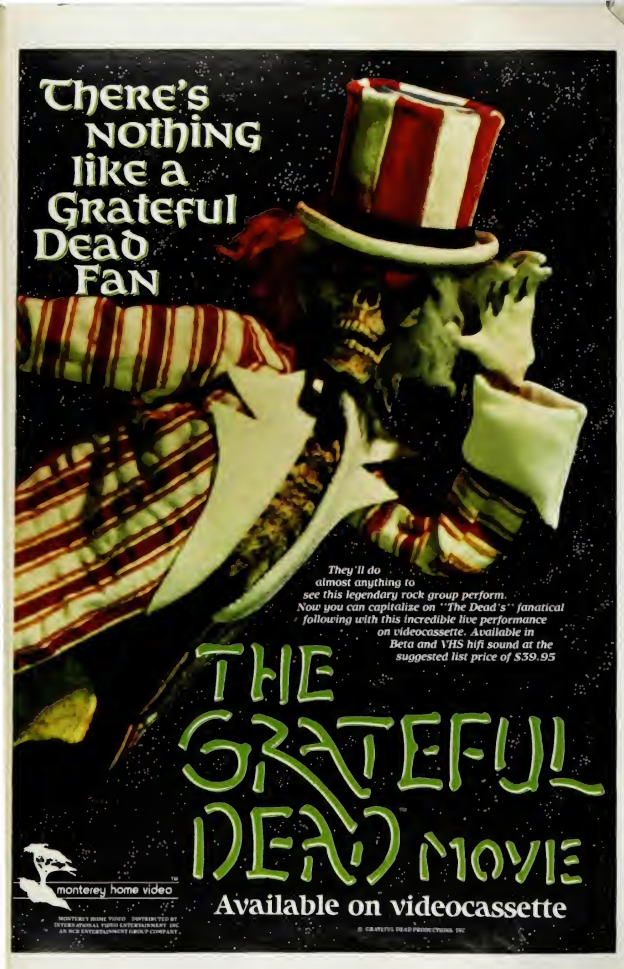
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The Making of Maria. On the set of Men At Work's "Maria" clip, the band's Colin Hay emotes for the camera. (Photo: Greg Noakes)

New York's Irving Plaza Opens Its Eyes

Club Ends No-Clips Policy for Inter-Industry Event

BY JIM BESSMAN

NEW YORK Video has come to the Manhattan rock club Irving Plaza, which until now had prided itself in its advertising as being "video-free."

An inter-industry cooperative event on Sept. 20, sponsored by Newark UHF video music station U68, Sony Video Software and Music Video Warehouse, featured three hours of "alternative" video clips, as well as giveaways of records (supplied by Warner Bros., Chrysalis and Columbia), videocassettes and U68 premiums. The evening's organizers considered it successful enough to warrant reprisals for both sponsors and venue.

According to Steve Leeds, U68's programming head, the so-called "Music For Your Eyes" night at Irving Plaza was an "excellent way of getting into the street" for the channel, which can be seen throughout the New York metropolitan area. He says that the idea came about when the club "decided to enter the '80s and have video access," and credits both the club and Music Video Promotion's Bill Melo for the clip selection, which was heavy on imports not licensed for broadcast, as well as those deemed too "esoteric" for programming on most outlets.

New videos by the Minutemen, Siouxsie & the Banshees, Love & Rockets, Dream Academy and the Mosquitos were among the clips shown on four projection screens set up on the dance floor. "We wanted to feature videos not normally seen on 'Top 40' or 'Friday Night'," says Melo, "because of the nature of Irving Plaza as a venue for new music acts, and because [New York Univ. college station] WNYU was one of our sponsors. While the club did have a strongly pronounced no-video attitude, it had recently brought in Charlie Mor, who was in the video department at Epic and was convinced that video isn't necessarily evil."

In addition to the videos programmed, U68's promotional artist intros were shown, as were special greetings from former Shirts and "Leader Of The Pack" star Annie Golden and Oogie, the puppet cohort of tv cult personality Uncle Floyd. Floyd, a newscaster on U68, was on hand to give out prizes.

Besides 100 U68 T-shirts and 1,500 bumper stickers, giveaways included 175 albums supplied by Warner Bros., whose product, especially Scritti Polliti, was dis-

(Continued on page 36)

Hit-Formatted Low-Power Clip Station

Houston's TV5 Has 'Community Touch'

NEW YORK Houston Hit Video/TV5 immediately stood out on the dial when it came into being just over a month ago as a 24-hour-a-day, low-power stereo VHF video music station. It also stands out among other video music outlets in that it is fully geared to a local contemporary hit format monitored by a grand total of 25 VJ/air personalities.

This gives the station a "unique community touch," according to TV5 program director Mike Opelka, who notes that all the station's VJs hail from the Houston area except for one, who was imported from Kansas City's CHR station ZZ99. That and another station there and one in Miami are all owned by TV5's owner, the Kansas City-based Wodlinger Broadcasting Co.

Opelka adds that of the 25 VJs, seven also serve as air personalities at seven different Houston radio stations covering the CHR, urban contemporary, AOR, light and classic rock formats. He says that while TV5's programming is basically "mainstream CHR all day," these VJs are given the option to weight their shows' programming according to their "radio station exclusivity."

Opelka further notes that even though the contemporary hit video format is a constant, it still allows room for new music and for catering to local music tastes.

As for competition from MTV, which is available in Houston, Opelka maintains that TV5's "community-mindedness" gives it a big advantage, as does the fact that his station doesn't have to tailor its programming to the rest of the country.

TV5 is targeted to young adults in the 18-34 age bracket. It provides updates on weather, traffic, music and concert information, and other local news during the various daily and weekend shows.

Monday through Friday programming begins with the co-hosted "Breakfast Club" from 6-9 a.m., what Opelka calls the video "shave and shower" slot. Similar to radio's morning drive, the show offers breezy news breaks with an accent on local sports, weather and concert listings.

The following hour's "Video Kaleidoscope" retains standard CHR programming, but the 10-11 a.m. "Video A-Go-Go" is livened up by an in-studio dance party atmosphere. From 11 a.m.-1 p.m., "Rock Cafe" uses the station's remote capability to broadcast from different eateries in town. From 1-2 p.m., VJ Robin Craig plays "standard rock" on "Robin's Rockin' Videos."

The "Video Air Show" from 2-3 p.m. plays the same "lighter" material that air personality Erik Garcia programs at radio station KFMK. "Video Feud," from 3-4 p.m., drums up viewer response for two competing clips, with the winner getting shown at the end.

"Rock Around The Town" fills the next three hours with the standard CHR clips, but is broken at 6:30 p.m. by "What's Happening?," a five-minute general information feature concerning Houston events, volunteer activities, music events and local gossip.

From 7-8 p.m., "Station To Station" features different Houston personalities nightly in longer breaks allowing them to talk about themselves. Monday night programs in this slot are co-hosted by viewers selected through card drawings.

The 8-9 p.m. "Hit City Video" hour is fairly standard, as is the co-hosted "Prime-Time Video" hour that follows, though Opelka reports a "greater influx of heavier programming" from 6 p.m. on.

The 11 p.m.-12 a.m. "London Times Video," hosted by Lisa London, features clips by British artists, while the 12-2 a.m. "Danger Zone" show is TV5 at its heaviest, with the last hour of the Saturday night version being all metal. From 2-6 a.m., TV5 programs video nonstop.

Weekend programming overlaps somewhat with daily, though it is more air personality-hosted and slanted accordingly. Sunday's schedule includes a "Top 10 Countdown" show tabulated from record store reports and requests tallied from four heavily-used request lines.

Noting that all VJ breaks are live, Opelka maintains that TV5 has a "freshness and electricity you don't see on other canned outlets." He adds that "guest artist breaks" have been taped by Air Supply and by Power Station's Michael Des Barres and Tony Thompson.

Opelka hopes soon to have remote capability to highlight music talent from area clubs. He says that Houston talent is already promoted as often as possible during news breaks, and adds that he hopes to start airing local videos as soon as those already submitted are reviewed.

Being "right there in the middle of the dial," TV5 hasn't advertised, but local press support has included front cover features in both the Houston Post and Houston Chronicle tv guides. The station has so far undertaken promotions at the Astro World amusement park and at Cardi's rock club, which held a "TV5 Night" in conjunction with an appearance by Alcatrazz. In addition, TV5 is getting involved in movie promotions.

As for the low-power channel's reach, Opelka concedes that TV5 can't quite cover all of Houston in the 15-mile radius from its downtown antenna. But he says he has heard from viewers who are able to pull it in with their own antennas 50 miles away.

New Video Clips

This weekly listing of new video clips generally available for programming and/or promotional purposes includes: Artists, title, album (where applicable)/label, producer/production house, director. Please send information to Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10036.

TAKA BOOM
Middle Of The Night
Middle Of The Night: Atlantic
Michelle Webb: Bell One Productions
Beth B

BOB DYLAN
Emotionally Yours
Empire Burlesque: Columbia
Robert Lombard: JRTV Ltd
Dave Stewart: Eddie Arno
Marcus Innocenti

BOB DYLAN
When The Night Comes Falling From The Sky
Empire Burlesque: Columbia
Robert Lombard: JRTV Ltd
Dave Stewart: Eddie Arno
Marcus Innocenti

FAT BOYS
Hardcore Reggae
The Fat Boys Are Back: Sutra
Lynda West: Julie Panebianco
Simeon Soffer

FORESTER SISTERS
I Fell In Love Again Last Night
The Forester Sisters
Warner Bros
David Naylor: No Pictures
Paula Walker

LONNIE NILL
Could It Be Love
You Get Me Running: Urban Sound
Brent Ramsey
Brent Ramsey Productions
Telemations

POWDER BLUES
I'm On The Road Again
Red Hot True Blue Flying Fish
Post Haste Productions
C Smith

THE PRODUCERS
Depending On You
Run For Your Life: Justin Records
Joe Blaney: The Producers
Peter Barton & Associates
Crawford Post Production
Peter Barton: Bob Judson

PATTI LA BELLE
Stir It Up
Beverly Hills Cop Soundtrack: MCA
Tom Dugan: Split Screen
Doug Nichol

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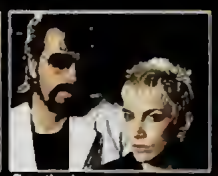


Eddie Murphy

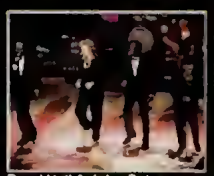
The performers



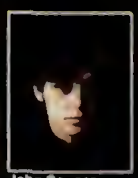
Pat Benatar



Eurythmics
Steve Rapport



Daryl Hall & John Oates
Eddie Kendrick/David Ruffin



John Cougar Mellencamp



Sting

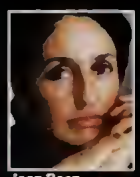


Tears for Fears

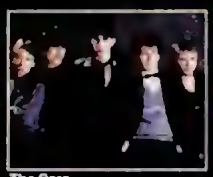
The presenters



Bryan Adams



Joan Baez



The Cars
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Morris Day
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Sheila E.



Foreigner



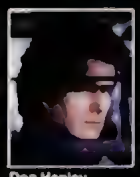
Glenn Frey
Jim Greenberg



Herbie Hancock



Corey Hart



Don Henley
Just Loomis



Chrissie Hynde
Ebet Roberts



Grace Jones



Jim Kerr of Simple Minds
Anton Corbijn



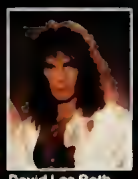
Julian Lennon



Aimee Mann of 'til tuesday
© 1985 'til tuesday, inc



Stephen Pearcy of Ratt



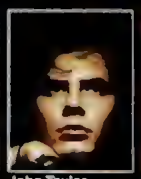
David Lee Roth
Neil S. Diamond
Dave Edmunds



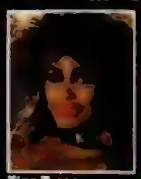
Run DMC



Andy Taylor



John Taylor



Tina Turner
Steve Rapport



Fee Waybill



Paul Young
Simon Fowler



The MTV V.J.'s

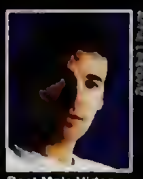
And thanks also go to all the nominees, Radio City Music Hall television, Recording Industry Association of America (RIAA), the National Association of Recording Merchandisers (NARM), LBS Communications, D.I.R. Broadcasting, The National Academy, our 3200 cable affiliates and everyone in the music business who helped make all of this possible.

The 2nd Annual MTV

And the winners...



Best Video of the Year
Don Henley
Randy Skinner—Producer
"The Boys of Summer"



Best Male Video
Bruce Springsteen & The E Street Band
"I'm On Fire"



Best Female Video
Tina Turner
"What's Love Got To Do With It"



Best Concept Video
Duncan Gibbons
"Smugglers Blues"



Best Group Video
USA for Africa
"We Are The World"

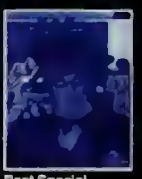
Best Stage Performance in a Video
Bruce Springsteen & The E Street Band
"Dancing In The Dark"



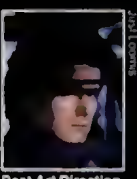
Best New Artist in a Video
'til tuesday
"Voices Carry"



Best Overall Performance in a Video
Philip Bailey & Phil Collins
"Easy Lover"



Best Special Effects in a Video
Tony Mitchell,
Kathy Dougherty & Peter Cohen
"Don't Come Around Here No More"



Best Art Direction in a Video
Bryan Jones
"The Boys of Summer"

Best Editing in a Video
Zbigniew Rybczynski
"Close (To The Edit)"



Best Cinematography in a Video
Pascal Lebegue
"The Boys of Summer"



Best Choreography in a Video
David Atkins
"Sad Songs (Say So Much)"



Best Direction in a Video
Jean Baptiste Mondino
"The Boys of Summer"



Most Experimental Video
Zbigniew Rybczynski
"Close (To The Edit)"

Viewers' Choice/Best Video of the Year
USA for Africa
K. Kragen, K. Yates,
H. Malley, C. Golin—Producers
"We Are The World"



Special Recognition
Bob Geldof

Video Vanguard
David Byrne
Kevin Godley & Lol Creme
Russell Mulcahy

© 1985 MTV Networks Inc

Video Music Awards

Presented in conjunction with Ohlmeyer Communications Companies



Jammin' With Dick. "American Bandstand" host Dick Clark welcomes Lisa Lisa & Cult Jam to the show on Sept. 14. Shown with Clark are, from center, Mike Hughes, Lisa Lisa and Spanador.

IRVING PLAZA

(Continued from page 33)

played at the club and highlighted in station promos. Both Columbia and Chrysalis also provided new album product for use as prizes. Sony Video Software product was also displayed and given away.

"We tried to offer a low-cost evening out, not only to see videos but to see a band and a nationally known celebrity, and get door prizes," says Melo. He notes that admission to the event, which he estimated as drawing 600, was $5 a head, with everyone attending receiving a promo item. The Ben Vaughan Combo was the prime attraction, and had also taped promos on U68.

Leeds says he's looking to try similar outings in New York's other four boroughs. Melo says that Irving Plaza will "probably try the same thing again" with either U68 or a different sponsor.

"U68, Sony and Music Video Warehouse offer videos in every genre," concludes Melo, "so they can do events in many different club atmospheres." JIM BESSMAN

PROMOTIONAL MUSIC VIDEO

Available on 1 Hour Tape Compilations to colleges, nite clubs, and other public venues throughout America.

We provide:
- Newest Releases
- Quick Service
- Highest Quality
- Low Cost

Call us today to see if you qualify to receive promotional videos on a monthly basis

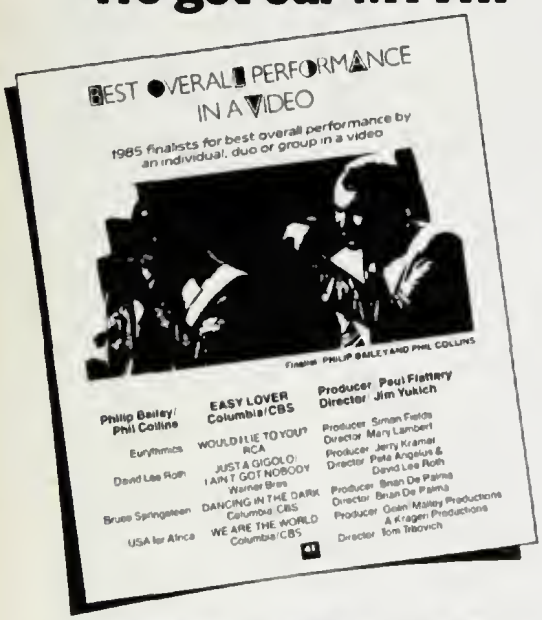
Lawrence Enterprises, Inc. Dial (201) 667-7575

#1 way of staying on top of video music

HOLD THE PHONE!

Dial 800-223-7524 toll free to place an ad in **ACTION-MART**, Billboard's classified advertising section. For quick results, call Jeff Serrette today (NY residents dial 212 764-7388)

We got our MTV...



Thanks Philip, Phil, Columbia and MTV.

Contact
Gale Sparrow
(212) 333-7740
Beth Kraft
(818) 980-2811

— Jim Yukich, Paul Fishbury

PLAY LIST 21-27 September 1985

Music Box — The only trans-European all day music TV channel

THE THOMPSON TWINS LIVE LIGHT THE WAY ON THE ANTI-HEROIN CAMPAIGN AT 11:00, 17:00 and 23:00

SURE SHOT – 30 PLAYS

MADONNA
Angel

HEAVY ACTION 15-24 PLAYS

- *Style Council "The Ledgers"*
- *Midge Ure "If I Was"*
- *Bryan Ferry "Don't Stop The Dance"*
- *Chris Isaak "Dancin"*
- *The Damned "Is It A Dream"*
- *Bobby Womack "I Wish He Didn't Trust Me So Much"*
- *Marillion "Lavender"*
- *7th Heaven "Hot Fun"*
- *Roger Daltry "After The Fire"*
- *Commodores "Janet"*
- *Topper Headon "Drumin Man"*
- *Falco "Rock Me Amadeus"*
- *Red Box "Lean On Me"*
- *Erasure "Who Needs Love Like That"*
- *Matt Bianco "Yeh Yeh"*
- *Roberto Jacketti & Scatters "Make Me Smile"*
- *The Alarm "Strength"*
- *David Bowie & Mick Jagger "Dancing In The Streets"*
- *Bonmora "Tarzan Boy"*
- *Sting "Love Is The Seventh Wave"*

The one to watch . . . ♪ NEW

AS OF SEPTEMBER 25, 1985

TV PROGRAMMING

MUSIC TELEVISION — This report does not include videos in recurrent or oldie rotation

VIDEOS ADDED THIS WEEK	PHIL COLLINS/MARILYN MARTIN	SEPARATE LIVES Columbia Pictures	MEDIUM
	MORRIS DAY	THE OAK TREE Warner Bros	NEW
	HEAVEN	KNOCAIN ON HEAVEN'S DOOR Columbia	BREAKOUT
	KAJA	SHOULDN'T DO THAT EMI America	BREAKOUT
	KANE GANG	GUN LAW Mercury	LIGHT
	ERIC MARTIN	INFORMATION Capitol	LIGHT
	PLATINUM BLONDE	CRYING OVER YOU Epic	BREAKOUT
	RATT	YOU'RE IN LOVE Atlantic	POWER
	RICA SPRINGFIELD	DANCE THIS WORLD AWAY RCA	MEDIUM
	TALKING HEADS	AND SHE WAS SIRE	POWER
	TALKING HEADS	STAY UP LATE SIRE	ACTIVE
	WANG CHUNG	TO LIVE AND DIE IN L.A. Geffen	MEDIUM
POWER ROTATION Small Preview Videos	ROGER DALTREY	AFTER THE FIRE Atlantic	2
	COREY HART	BOY IN THE BOX EMI America	2
	HEART	NEVER Capitol	5
	LOVERBOY	LOVIN' EVERY MINUTE OF IT Columbia	2
	EDDIE MURPHY	PARTY ALL THE TIME Columbia	3
	NIGHT RANGER	FOUR IN THE MORNING Camel MCA	5
	STARSHIP	WE BUILT THIS CITY RCA	3
	THOMPSON TWINS	LAY YOUR HANDS ON ME Arista	3
	TINA TURNER	ONE OF THE LIVING Capitol	2
HEAVY ROTATION	A-HA	TAKE ON ME Warner Bros	19
	DAVID BOWIE & MICA JAGGER	DANCING IN THE STREET EMI America	7
	CHEAP TRICK	TONIGHT IT'S YOU Epic	10
	HALL/OATES/KENDRICKA/RUFFIN	A NITE AT THE APOLLO RCA	6
	HOOTERS	AND WE DANCED Columbia	7
	HOWARD JONES	LIFE IN ONE DAY Elektra	7
	MICHAEL McDONALD	NO LOOKING BACA Warner Bros	10
	*JOHN COUGAR MELLENCAMP	LONELY OL' NIGHT Riva Mercury	9
	MR. MISTER	BROKEN WINGS RCA	11
	MOTELS	SHAME Capitol	9
	POINTER SISTERS	DARE ME RCA	6
	*STING	FORTRESS AROUND YOUR HEART A&M	7
	*TEARS FOR FEARS	HEAD OVER HEELS Mercury	6
	*JOHN WAITE	EVERY STEP OF THE WAY EMI America	5
	*PAUL YOUNG	I'M GONNA TEAR YOUR PLAYHOUSE DOWN Columbia	7
ACTIVE ROTATION	ABC	BE NEAR ME Mercury	6
	ADAM ANT	VIVE LE ROCK Epic	6
	ADVENTURES	SEND MY HEART Chrysalis	10
	KATE BUSH	RUNNING UP THAT HILL EMI America	3
	EDDIE & THE TIDE	ONE IN A MILLION Alca	2
	*EURYTHMICS	THERE MUST BE AN ANGEL RCA	10
	*JULIAN LENNON	JESSE Atlantic	8
	NICK LOWE	I KNEW THE BRIDE Columbia	2
	MARILLION	KAYLEIGH Capitol	12
	MONDO ROCK	COME SAID THE BOY Columbia	6
	O.M.D.	SO IN LOVE A&M	13
	OUTFIELD	SAY IT ISN'T SO Columbia	7
	*TOM PETTY & THE HEARTBREAKERS	REBELS MCA	6
	PREFAB SPROUT	WHEN LOVE BREAKS DOWN Epic	4
	READY FOR THE WORLD	OH SHEILA MCA	3
	ROMANTICS	TEST OF TIME Nemperor/CBS	6
	SAGA	WHAT DO I KNOW Portrait	6
	SIMPLY RED	MONEY'S TOO TIGHT Elektra	4
	BELOUIS SOME	SOME PEOPLE Capitol	8
	'TIL TUESDAY	LOOKING OVER MY SHOULDER Epic	10
MEDIUM ROTATION	APRIL WINE	ROCK MYSELF TO SLEEP Capitol	2
	CHEECH & CHONG	BORN IN EAST L.A. MCA	4
	RONNIE JAMES DIO	ROCK 'N' ROLL CHILDREN Warner Bros	3
	BOB DYLAN	WHEN THE NIGHT COMES FALLING FROM THE SKY Columbia	2
	NICK GILDER	LET ME IN RCA	2
	HELIX	THE KIDS ARE ALL SHAKIN' Capitol	5
	GARY MYRICA	WHEN ANGELS KISS Geffen	5
	OINGO BOINGO	WEIRD SCIENCE MCA	11
	GREGG ROLIE	YOUNG LOVE Columbia	3
	SCRITTI POLITTI	PERFECT WAY Warner Bros	5
	SQUEEZE	LAST TIME FOREVER A&M	5
	THE TRUTH	PLAYGROUND IRS	4
BREAKOUT ROTATION	DANSE SOCIETY	SAY IT AGAIN Arista	6
	BRYAN FERRY	DON'T STOP THE DANCE Warner Bros	5
	CHRIS ISAAK	GONE RIDING Warner Bros	4
	PROPAGANDA	DUEL ZTT Island	6
	SHEILA E.	SISTER FATE Paisley Park Warner Bros	9
	SNY	BRAVE THE STORM RCA	5
	SIMON F.	I WANT YOU BACA Chrysalis	3
LIGHT ROTATION	THE CURE	IN BETWEEN DAYS Elektra	3
	DEAD OR ALIVE	LOVER COME BACK Epic	2
	DREAM ACADEMY	THIS WORLD Warner Bros	2
	FURY	KEEP ON DREAMIN' New York Music Co	2
	GIRLSCHOOL	RUNNING WILD Mercury	4
	PAUL HYDE & THE PAYOLAS	IT MUST BE LOVE A&M	4
	IAN MESSENGER	LIVING IN THE NIGHT Warner Bros	4
	AIM MITCHELL	ALL WE ARE Alca	2
	CARLY SIMON	MY NEW BOYFRIEND Epic	4
	WEIRD AL' YANKOVIC	ONE MORE MINUTE Rock 'n' Roll CBS	4
NEW	AMAZULU	[illegible] Mango	5
	CABARET VOLTAIRE	KINO Virgin	5
	REZ BAND	CRIMES Sparrow	4
	TNT	SEVEN SEAS Mercury	3

* Denotes Sneak Preview Recurrent. ** MTV Exclusive
For further information, contact Jeanne Yost, director of music programming, MTV, 1133 Avenue of the Americas, New York, N.Y. 10036.

A RETAILER'S GUIDE TO

CHILDREN'S ENTERTAINMENT

By JIM McCULLAUGH

If you asked a financial advisor what type of manufacturing or retail business to invest in these days, the answer would probably be "anything to do with the baby boom . . . clothing, toys or a chain of health boutiques."

Children's business has become big business. The socially conscious students of the '60s and early '70s now make up an army of increasingly affluent parents of the '80s. And as fate would have it, emerging media and technology (home video, records and cassettes, computer software, high-tech toys, etc.) couldn't have timed their growth more in synch with the battalions of young children clamoring for that type of product.

Home video manufacturers and retailers have already learned just how explosive children's video has become.

With Walt Disney setting the pace early on, just about all of the industry's major program suppliers—Family Home Entertainment, Vestron, RCA/Columbia, CBS/Fox (Playhouse), MGM/UA, Paramount, Warner Home Video, Embassy, Prism and a host of others—have either placed more emphasis on children's or family-oriented material or else have spun off separate children's video divisions.

The licensing stakes have become high as these and other home video companies are rapidly converting current and fresh children's characters to the home video medium.

Moreover, home video manufacturers have learned that children's video is a sell-through product. Many titles are already at the $30 price point. That, plus the high repeatability aspect of children's video, makes it sale-oriented. And this Christmas, virtually every single program supplier has a price/value promotion, backed by substantial advertising and support dollars, in the works.

Video retailers, too, have learned of the profit-laden potential of children's video. They, as a group, have become increasingly more sophisticated in their merchandising techniques. In addition to displaying titles face out at kid's eye level near the front of the store, some are going one or two steps further by creating specialized children's environments within the store.

Record merchants have also learned about the explosive nature of children's-oriented records and cassettes. They, too, are increasingly bringing that product towards the front of the store, fully recognizing the intricate matrix of children's-oriented media product.

Saturday morning cartoons, children's movies, records, cassettes and toys have never been so linked together in such an opportunity-laden formula.

But the baby boom by itself is not going to automatically bring customers into stores to buy home video, records or cassettes. To take full advantage of the opportunities, retailers need to be as innovative as their manufacturing counterparts. Christmas business at the cash register will only be limited by the retailer himself.





RCA/Columbia Home Video's "Magic Window."

CHILDREN'S ENTERTAINMENT

Left: Warner Bros.' "Golden Jubilee 24 Karat Collection."

Harvest Time's interactive record has between 1,000 to 3,000 story combinations.

It's Going To Be A KidVid Christmas

VIDEO VISIONS OF HIGH-PROFIT PLUMS DANCE IN DEALER'S HEADS

(c) Walt Disney

Fairy tales can come true. No one, of course, knew that better than Walt Disney, and the home video studio bearing his name is living up to its heritage. Walt Disney Home Video has waved its magic wand over KidVid land in plenty of time for Santa's midnight ride.

In a Christmas promotion dubbed "Making Your Christmas Dreams Come True," Disney has reduced 21 of its titles, including its $79.95 star, 'Pinocchio," to $29.95.

"Judging from the incredible business it has done

'Pinocchio' Has Nose For Sales

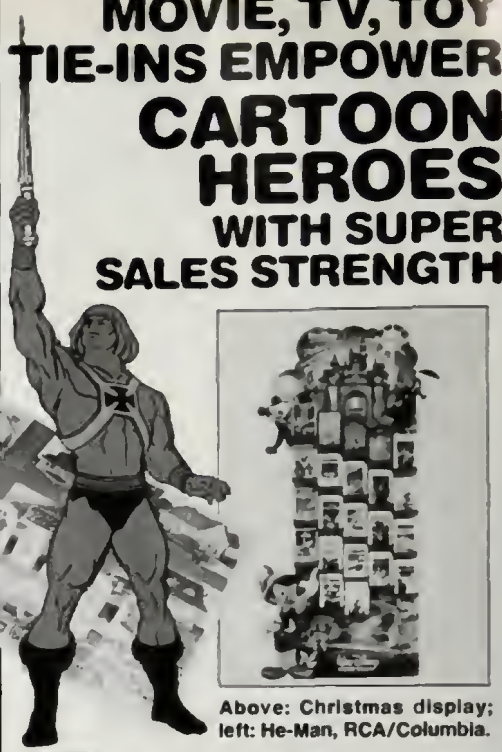
o date, 'Pinocchio' at $29.95 is clearly going to be he most exciting videocassette of the holiday sea- ion," says vice president Ben Tenn. "Combined vith the rest of our lineup, where consumers can fi- ially buy their favorite Disney movies at $29.95, Pinocchio' will make dealers' dreams come true in he form of brisk sales at bigger profit margins."

Dealers' dreams of a cushy Christmas may indeed come true. Along with its price cuts, Disney is launching a million-dollar advertising campaign on network cable, spot television, and a broad-based consumer print campaign in major VCR markets. In addition to full-length live-action and animated movies like "Dumbo," "Mary Poppins," "Robin Hood," and "Old Yeller," Disney has also produced a special 30-minute compilation of magical moments from Disney films for the promotion. Entitled "The Walt Disney Comedy and Magic Review," it will be available for $9.95 to consumers who buy any Disney videocassette. Also, dealers will have access to a 100% paid cooperative advertising fund during the promotion, which ends Jan. 31, 1986.

Disney isn't the only dazzler. Vestron Video has spun its own visions of sugarplums. A cadre of licensed characters has won the company a high profile in kidvid, one they are cleverly embellishing with a Christmas promotion that turns on gift giving. Called VideoGift, it packages price cuts on 27 movies, including nine Children's Video Library titles, in a merchandising program that includes expensive in-store display materials to turn stores into VideoGift Centers, VideoGift certificates, "Ask Me About

(Continued on page CE-10)

MOVIE, TV, TOY TIE-INS EMPOWER CARTOON HEROES WITH SUPER SALES STRENGTH



Above: Christmas display; left: He-Man, RCA/Columbia.

As the kidvid licensing wars continue to rage on, there seems almost no limit to the number of fronts being established. Studios, independents and joint ventures continue to pull out their checkbooks in order to pull in the latest, hottest children's character that will give the company instant entre into what is felt to be the greatest sell-through segment in home video.

Despite the stores of licensed kidvid titles already on the market, video retailers have only seen the tip of licensing iceberg. With the Christmas selling season almost upon the industry, virtually every major (and for that matter) minor name in the video software business is gearing up for the holidays with rosters—and in some cases complete catalogs—of licensed character cassettes bearing priced-to-sell suggested retails and lush support campaigns.

Veteran kidvid players such as Family Home Entertainment, Vestron's Children's Video Library, RCA/Columbia (via its just inaugurated Magic Window line) and CBS/Fox's Playhouse Video have been joined in the children's video licensing competition by Warner Home Video, MGM/UA (through its not-quite-month old Viddy Oh! For Kids off-shoot),

Comics Battle Robots for Shelf

Karl-Lorimar's Kideo Video pick-up from LBS Communications, Prism's Marvel Comics Library and other entries.

All are hoping their kidvid licenses will allow them to repeat the track record of FHE's landmark Strawberry Shortcake line. One of the industry's first licensed properties, the character's exploits logged in five titles have sold nearly 300,000 units to date.

(Continued on page CE-6)

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SPECIAL SIXTY-DAY RETAIL OFFER
$3 REBATE
WITH PURCHASE OF EACH SET OF ALL THREE VOLUMES!
WITH PROOF OF PURCHASE
CONTACT YOUR CHILDREN'S VIDEO LIBRARY DISTRIBUTOR FOR DETAILS!

$29.95 (EACH) Suggested Retail Price

THE GOBOTS HAVE LANDED!

Produced by world-renowned animators HANNA BARBERA



The GOBOTS are the newest "force" in children's video. Introduced in 1984 by TONKA, INC., the GOBOTS toy created the robot sensation that's currently sweeping the nation. Now, Children's Video Library and Tonka Toys join to introduce the GOBOTS to home video in their first animated action-adventure series, CHALLENGE OF THE GOBOTS: VOLUMES I, II AND III.

The GOBOTS have landed—be prepared for their invasion.

CHALLENGE OF THE GOBOTS: VOLUME I
VHS: CA1515; Beta: CB1515; 48 Minutes

CHALLENGE OF THE GOBOTS: VOLUME II
VHS: CA1516; Beta: CB1516; 48 Minutes

CHALLENGE OF THE GOBOTS: VOLUME III
VHS: CA1517; Beta: CB1517; 48 Minutes

Children's Video Library™

P.O. Box 4815
Stamford, CT 06907
© 1985 Children's Video Library
Gobots Characters
© 1985 Tonka Corporation

KIDDIE CRITICS

REQUIRE AUDIO TAPES OF FAVORITE FLICKS TO LISTEN ON THE GO-GO

Big Bird, Strawberry Shortcake, Rainbow Brite and the Care Bears may not top record charts in Billboard's top 40 category, but mention their names to the average six year old, and you're sure to get a smile of recognition.

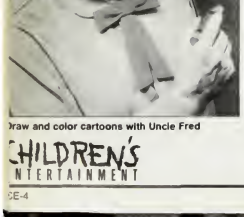
Record retailers around the country report moderate sales in the children's department and a growing shift in consumer preference from records to cassettes. Most agree that classics like Disney and Sesame Street, and newcomers like Rainbow Brite and the Transformers generate the most consumer attention and will continue to lead the way in children's sales through the Christmas season.

Having made a major committment to children's audio, Steve Lee, LP buyer for the Rainbow Record

Design Displays A Kid Can See

chain, reports his biggest seller is still the traditional Disney product. Unaware of new product introductions slated for the rapidly approaching Christmas season, he believes the same characters (Strawberry Shortcake, Care Bears) that topped the kiddie charts last year, will be the hot numbers again in '85. A new item that he says is attracting a lot of attention, is the instructional Series, "It's Okay To Say No." Aimed at teaching pre-school

(Continued on page CE-12)

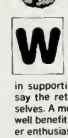


Draw and color cartoons with Uncle Fred

CHILDREN'S ENTERTAINMENT



A&M's children's artist Raffi has a new home video on the Disney channel this fall



DEALERS PLUG INTO HIT MOVIE BUDGETS TO BENEFIT FROM QUALITY DISPLAYS

When it comes to promotion and publicity in the children's record and tape arena, it seems that no one is willing to take the ball completely into their own court. Retailers say distributers are lax in supporting their own labels, while distributors say the retailers want to do the job all by themselves. A meeting of the minds on this subject could well benefit both sides in the form of more customer enthusiasm and higher sales figures.

Currently, publicity in kiddie audio is relatively non-existent. Retailers, though, are beginning to take advantage of "movie biz" advertising budgets to push their corresponding record and tape collections. So, without expending much real effort, they're hoping children's record and tape sales will

Cross Merchandise With Movie Theaters

take off just by association with the hit movies. Indeed, many are doing no more than placing Big Bird facsimiles next to the shelves of the "Follow That Bird" soundtrack.

"What's happening in movie theatres is really the only publicity that kids records get," says David Direnzo, manager of the TSS record department in Oceanside, N.Y. Right now he has a Big Bird display set up, with step-down dumps and a cardboard character, but even that isn't helping sales take off, he adds. "I really think that a good children's album, with the right publicity to back it, would do really well, but there just isn't enough."

A large chain store, TSS does its own promotions, but according to Direnzo "he could do a lot more with some help from the record distributors. To reach anticipated sales on this type of product, the distributors have to do more in the way of promotions. Everything else gets its own push, so why not kids records? Nobody pays enough attention, and that's really a mistake."

Cambridge, Mass.'s Harvard Coop pays a little more attention to promoting its children's audio. In its most recent promotion for the local Rounder label, the Coop ran a 20% off sale which included a free two-for-one pass to the Children's Museum.

Other Coop promotional events and special merchandising generally revolves around the Christmas season. "We have an attitude here, that Christmas is a children's holiday," says Pamela Dellal, head of stock for children's records. "During this time we pick up whatever the distributor will give us as far

(Continued on page CE-8)

Care Bears promotion at The Video Store in Cincinnati.



INTRODUCING FOUR GREAT TELEVISION SERIES THAT NEED NO INTRODUCTION.









$19.95 EACH

Here are four exciting, contemporary television series that come to video with firmly established track records behind them.

Nancy Drew is America's favorite female detective. *The Hardy Boys* are an American mystery classic. *Buck Rogers in the 25th Century* is the prototype sci-fi hero. And *Battlestar Galactica* is a fantasy-filled space saga.

There are eight super titles in each series. They're priced for quick sell-thru at $19.95 per title, suggested retail.

So call your MCA distributor today. At that price, they'll be jumping off the shelves.

Color/47 Mins. each title

Selection Numbers:

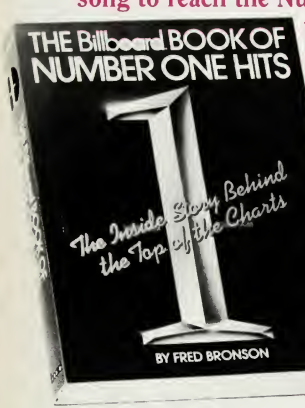
Battlestar Galactica	**80233-80240**	**Hardy Boys**	**80208-80215**
Buck Rogers	**80245-80252**	**Nancy Drew**	**80223-80230**

Order cut off 10/31 **Street Date 12/5**

MCA HOME VIDEO

©1985 MCA Home Video, Inc. 70 Universal City Plaza, Universal City, CA 91608

From "Rock Around the Clock" to "We Are the World," celebrate 30 years of the best pop music with the *only* book to give the inside story behind every song to reach the Number One spot on the *Billboard* "Hot 100" music charts since 1955



Just published—the first comprehensive history of 30 years of rock and roll, a concise reference source to over 600 songs that made it to the top of the charts!

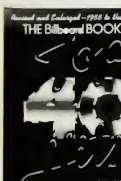
Every entry gives chart facts, label and record number, songwriter and producer—plus a listing of the Top Five songs for the same week.

You also get fascinating behind-the-scenes stories about the songs and the performers, gossip galore, and enough trivia to satisfy everyone in pursuit of it. *And*—over 500 vintage photos, many never before available.

If you're a fan of rock and roll, you can't afford to be without this exciting one-of-a-kind collection.

640 pages. 7 × 9¼. Almost 600 photographs. $14.95 paper.

"Definitely a hit. It's not only a great reference work, it's fun to read." —DICK CLARK



The perfect companion volume
THE BILLBOARD BOOK OF TOP 40 HITS

Revised Edition
by Joel Whitburn, Introduction by Casey Kasem

"Absolutely indispensable . . . certain to become the 'music bible' of the top 40 era!"—Dick Bartley, *Solid Gold Saturday Night*

Completely revised and updated, these definitive listings of all the songs that reached the Top 40 on the *Billboard* "Hot 100" charts from 1955 to the end of 1984 have complete chart information and interesting trivia.

528 pp. 7 × 9¼.
285 photographs.
$14.95 paper

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☐ Enclosed is my check or money order for $_____, including $2.00 postage and handling and appropriate sales tax in the state of OH, TN, MA, CA, NJ, NY, and VA

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DBOX 0865

For fast and easy ordering, use this convenient coupon.

CARTOON

(Continued from page CE-2)

The major mover and shaker in the licensing battles continue to be IVE's Family Home Entertainment. The firm's latest offensive involves the packaging of its high-powered Transformers and G.I. Joe cartoons for mass merchandising. The half-hour shows (10 all) are being packaged with comic-book like graphics, given a $14.95 suggested retail and offered in a 73 1/2-inch high free standing display. The display and price are designed to get the cassettes into mass merchandiser operations because "that's where the action will be this Christmas," says IVE vice president Len Levy.

IVE will back the release, which also include a pair of Care Bears tapes at $29.95, with a $1 million ad campaign that will include local spot tv. The firm hopes to move a total of 500,000 units. Already the company has sold through $1 million in licensed character tapes through mass merchants and national toy chains.

Next month, the company will release yet another character line, The Thundercats. Culled from a just-airing syndicated cartoon series, the 80-minute tape will be priced to move at $24.95.

Eager to go toe-to-toe with IVE is Vestron's Children's Video Library. In mid-November the first will release "The Challenge of the GoBots," an animated Transformers-like robot show based on the Tonka toy line. Priced at $29.95 and benefitting from a $15 million national ad campaign, the initial three GoBots volumes will be offered with a $3 consumer rebate to further stimulate sell-through.

The company has also recruited its most successful licensed stars, including Rainbow Brite, Ziggy and the theatrical versions of the Care Bears and the Smurfs to aid its much-talked about VideoGift promotion. All titles will be priced at $19.95 (a significant cut for many of the releases) and specially packaged for Christmas gift giving.

And there seems no shortage of licensed characters to come from CVL. In early 1986, the firm will release the home video exploits of Hallmark Properties' Hugga Bunch and Kenner/United Media's Robot-man & Friends. Both near hour-long titles will retail for $29.95.

RCA/Columbia Pictures Home Video president Robert Blattner is a strong believer in the licensing-to-win kidvid concept. Under the just premiered Magic Window banner, the company will offer 48 titles featuring such licensing mainstays as He-Man & The Master of the Universe,Beany & Cecil Heathcliff and the firm's latest acquisition, She-Ra, Princess of Power. Most Magic Window releases will bear price points between $24.95 and $39.95 and be promoted via a national advertising campaign and countertop merchandisers.

Not wishing to be left in the licensing-tinged dust of the competition, MGM/UA Home Video is using its everygreen ace, "The Wizard Of Oz" to anchor its kidvid line, Viddy Oh! For Kids. When re-released under the banner in November, "Oz" will carry a $29.95 list and should give the line instant recognition sure to help such other Viddy Oh! items as The Lone Ranger, Lassie, The Pink Panther, Tom & Jerry and Droopy.

Warner Home Video, long an also-ran in the kidvid field, has decided to enter the market with a vengeance. Over the summer the first released the first in an extensive line of cartoon collections featuring Warner Brothers and D.C. Comics characters. The four-title Super Powers collection features the animated exploits of Batman, Aquaman, Superman and Superboy culled from a variety of Saturday morning programs at $24.95 each. In October the firm will premier its answer to the Disney Limited gold Edition line in the form of nine Golden Jubilee 24 Karat collections featuring Bugs Bunny, Porky Pig, Daffy Duck and other mainstays at $19.95 each.

Prism Entertainment has selected D.C. Comics rival Marvel Comics as the licensor with which it will make its bid for the kidvid segment. Under the Marvel Comics Video Library banner, the frim will offer 18 different titles featuring such characters as Spiderman, The Hulk and Captain America at $19.95. According to Prism president Barry Collier the licensing arrangement is a "multi-million dollar deal" that will enable Prism to bring out 100 different Marvel titles within two years (12 titles every three months after the initial release) Prism also has the ability to re-edit the titled to achieve a $9.95 or $7.95 price point. **MARTY FREDERICKS**



WHAT ARE YOU WAITING FOR?

WORLDVISION'S GOT 4 NEW HANNA-BARBERA VIDEOCASSETTE RELEASES

$24.95 SUGGESTED RETAIL PRICE





Hanna-Barbera Productions, Inc.

ONLY THROUGH
WORLDVISION HOME VIDEO INC.
A TAFT COMPANY

© 1985 Hanna-Barbera Productions, Inc. as to cartoon characters and packaging

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Displays

(Continued from page CE-4)

as display material, and generally put related gift items with the children's records and cassettes." Although the store does little advertising, Dellal says there is plenty of space to do more in-store merchandising, and she hopes to do so in the future.

Sam Goody's Columbia, Md. store does some advertising in its store flyer for its children's department, but only when a popular album goes on sale, according to manager trainee, Tammy Bennett. Disney characters, painted on enclosed merchandising bins give some definition to the kiddie audio area, and a recent Care Bears promotion was an added attraction, she says.

"This past June we held a coloring contest in the store and gave away a box of toys, stuffed animals and games worth $500. The contest lasted two weeks, and each child was able to take a picture of the new Care Bears animal home, color it, and drop it off any time before the end of the contest. The only problem with the event," Bennett adds, "is that the store requested additional display materials from the Care Bear distributor to really promote the contest, and never received them."

A Camelot summer promo, the Disney Take-A-Tape-Along, was very effective, reports music buyer Pat Tidwell, and may even become an annual event.

"We took some of the best selling hits from Disney and sold them for $2.98 as compared to the list price of $3.98. We only tried it in 40 Camelot stores, but had such good feedback, that we'll look to do it chain-wide, next year."

Camelot develops its own promotional ideas, receiving some merchandising materials from distributors. Tidwell reports that Disney is the most responsive, and provides the most display materials. Other distributors like Kid Stuff and Peter Pan Records, have some header cards and dump displays, but because the stores are limited in space, they can't always use them. For this recent promotion, Tidwell says, all 40 stores did utilize dump displays with "real nice" header cards. The chain does some advertising for children's records and tapes, she adds.

KAREN LEVINE


What would the perfect family movie have?
A beautiful fairy, an ugly ogre,
courageous elves, real live reindeer,
lost parents, a lonely child, and...
Here Comes
SANTA CLAUS
NEW WORLD VIDEO
Now on videocassette

KidVideo Chart Review

This chart recaps children's titles appearing on Billboard's Videocassettes Sales chart from Sept. 29, 1984 to Sept. 28, 1985.

1. **PINOCCHIO** (Walt Disney Home Video)
2. **LIFE WITH MICKEY** (Walt Disney Home Video)
3. **LIMITED GOLD EDITION CARTOON CLASSICS—MICKEY** (Walt Disney Home Video)
4. **LIMITED GOLD EDITION CARTOON CLASSICS—DONALD** (Walt Disney Home Video)
5. **ROBIN HOOD** (Walt Disney Home Video)
6. **MICKEY'S CHRISTMAS CAROL** (Walt Disney Home Video)
7. **LIMITED GOLD EDITION CARTOON CLASSICS—MINNIE** (Walt Disney Home Video)
8. **LIMITED GOLD EDITION CARTOON CLASSICS—SILLY SYMPHONIES** (Walt Disney Home Video)
9. **RAINBOW BRITE—PERIL IN THE PITS** (Vestron)
10. **AN OFFICER AND A DUCK** (Walt Disney Home Video)
11. **LIMITED GOLD EDITION CARTOON CLASSICS—PLUTO** (Walt Disney Home Video)
12. **OONALD'S BEE PICTURES** (Walt Disney Home Video)
13. **TRANSFORMERS: MORE THAN MEETS THE EYE** (Family Home Entertainment)
14. **TRANSFORMERS: THE ULTIMATE DOOM** (Family Home Entertainment)
15. **CARE BEARS BATTLE THE FREEZE MACHINE** (MGM/UA Home Video)
16. **LIMITED GOLD EDITION CARTOON CLASSICS—DAISY** (Walt Disney Home Video)
17. **DISNEY'S BEST: THE FABULOUS FIFTIES (CLASSIC LIMITED EDITION)** (Walt Disney Home Video)
18. **RAINBOW BRITE & THE MIGHTY MONSTOMURK MENACE** (Vestron)
19. **THE DISNEY DREAM FACTORY: 1933-1938** (Walt Disney Home Video)
20. **THE CARE BEARS MOVIE** (Vestron)
21. **VOLTRON—CASTLE OF LION** (Sony Video Software)

Video

(Continued from page CE-2)

VideoGift" buttons, VideoGift name tag/gift cards, and ad materials for both local advertising and direct mail pieces. Vestron will also blanket the country with a national media campaign and publicity blitz.

That's only the glitter. The gold lies in price points of $24.95 or less. Two of the children's titles—"My Little Pony" and "Ziggy's Gift"—are only $19.95. Among those reduced to $24.95 are the popular "The Care Bears Movie" and two Rainbow Brite videos. Best sellers at their regular prices, they should sell faster than kids can say Santa Claus with their Christmas price tags.

While the price promotions are hot, at least one dealer is miffed about the price cuts.

"What about the people who bought 'Pinocchio' for $79.95 and now see it selling for $50 less?" posits Pat Gooch, owner of Denver-based Movie Merchants. "I think they are underestimating the number of people who buy, and although I'm excited about the promotions, I'm also afraid they will take credibility away from any sale product priced over $30."

Gooch may not need to worry. Myriad titles are being offered this season at regular prices below that $30 price point, which could begin putting pressure on the market to soften over-$30 prices. A new interactive video coming from Playhouse Video in time for Christmas, "Draw And Color Your Very Own Cartoons Right Along With Uncle Fred," (artist/writer Fred Lasswell) carries a $19.98 price tag. Its Romper Room series is $19.98, as are some of its Dr. Seuss titles. For the most part, Dr. Seuss videos are $29.95, still attractive enough to sell through. Vice president and general manager Vince Larinto reports that Dr. Seuss is being reordered constantly "which means the retailer must be selling it."

Family Home Entertainment dropped the price of the "G.I. Joe" and "Transformer" series to $14.95 with September's introduction of five titles in each. Two more will bow in November, and a lineup of new product is on the way for the holidays with plans for seven new, live-on-film programs topping the $29.95 price point. "Hockey Night" at $39.95 is one.

Although Embassy Home Entertainment is planning no Christmas promotion per se, its November release in Our Children's Treasure line, "The Littlest Angel," is a Christmas title tagged at $29.95.

Prism may have set the record for the most titles introduced at once. On Sept. 24 it released a whopping 18 Marvel Comics titles priced to sell at $19.95.

Western Publishing, of course, has been a price leader with its Golden Book series for $10 to $15 each.

With prices dropping, VCRs penetrating the market faster than anticipated, and dealers tallying kidvid sales, not just rental, receipts, the genre is ripe for the masses this holiday season. That's just where it seems headed too. To their dismay, dealers will be competing with the likes of Toys R Us. CBS/Fox announced its entry into the mass market at the VSDA annual convention in late August, and its children's division, Playhouse Video, has already shipped product to both Toys R Us and Child's World.

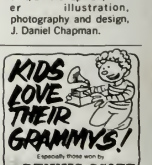
Larinto stresses that CBS/Fox is not trying to replace its current distribution network by selling direct to mass merchants, and distributors will get the better prices, he says. Nonetheless, CBS/Fox's move starts a trend that's inevitable yet unwelcome to dealers. Family Home Entertainment has already announced its move into the mass market, and its products will be on the shelves at Toys R Us and other such outlets for Christmas. Although other studios have not owned up to such plans, rumblings at the convention intimate that they soon will. Chris Morris of Prism admits that company "is exploring the territory."

On the more positive side, along with distribution, categories are expanding. Educational videos like MCA Home Video's "Be Somebody" and Paramount Home Video's "Strong Kids, Safe Kids," have done well enough at retail to inspire development. As mentioned, Playhouse Video has just introduced an interactive video. A relative newcomer, Kid Time Video, has released four educational videos (at prices that have been lowered from $49.95 to $24.95, by the way), and another new kid on the block, Spinnaker Software Corp., debuted four Captain Kangaroo video programs and four Sports Showcase titles. A leader in educational software for personal computer, Spinnaker crossed over into video at the Summer Consumer Electronics Show and has shown its marketing prowess with priced-to-sell educational programs. The Captain series sells for $19.95 and the Sports Showcase for $9.95, low enough to make the grade as a stocking stuffer.

RONNIE GUNNERSON

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FLEE, FLY, FOE, FUN!

Here's an adventure for everyone.



WARRIORS OF THE WIND

Like all family classics, this entertainment has heroes and villains, good battling evil, fantasy and reality. It has a land as magical and forbidding as Conan's battlefield. It has characters that are as out-of-this-world as "Star Wars."

NEW WORLD VIDEO

Most importantly, this animated adventure, called "Warriors of the Wind," takes on the challenge of capturing the most difficult prize of all—a family audience.

Now on videocassette.



AUDIO

(Continued from page CE-4)

children the dos and don'ts of dealing with strangers, this cassette or record/book combination series has a suggested list price of $8.98. "With so much media attention directed at missing and abused children lately, this series is doing really well," Lee reports.

Rainbow Records merchandises its records and tapes in free standing spinner racks posted strategically around its stores, and uses such point-of-purchase materials as dump-ins, wall displays and header cards. "We support the new Sesame Street movie soundtrack 'Follow That Bird' heavily with in-store merchandising," Lee reports. "We have a large Big Bird stand, and when the kids see it, they come in yelling, 'Look Ma, there's Big Bird.' "

"There's a big carry over from movies to children's records and tapes," says Rick Culross, manager of the Record Bar in Durham, N.C. "Right now we're just at the tip of the iceberg of what's going to happen at Christmas. It's just the beginning." With movies like Sesame Street's "Follow That Bird" doing so well among America's kiddie critics, Culross says the move to capitalize on other movie projects will continue.

Although the trend in the children's audio market seems to be away from traditional records towards the more durable and portable cassettes, Culross says he still sells just as many records as tapes, but adds he does see the cassette invasion happening in other categories.

Culross says his store carries a very heavy stock of children's merchandise with a wide selection of products. When asked how his records and tapes are displayed, he replies with a laugh, "short. All of our displays are designed so even a child two feet off the ground can see everything. The front portion of the fixtures are for the packaged record or tape/book combination, behind that is a browser section for the albums, and behind that is a peg board for the cassettes."

Because his particular store is large enough for additional displays, the spaces adjacent to the fixture are reserved for gimmicks that promote a particular album. "Because the Sesame Street movie is so popular right now," Culross says, "we have a five foot tall card-

board Big Bird standing off to one side of the fixture section. On the other side is a dump bin featuring Care Bear products to promote that particular character's album.

Children's records and tapes account for the highest profits in our store," he adds, "and we consider the kiddie section to be a major part of our business. We do a very good job with it, but I think the whole section should be moved to the front of the store. That way kids will pass by, see Big Bird or some other character standing there, and really drag their moms and dads in.

Pat Tidwell, music buyer for the Camelot chain, reports that her biggest sellers are not the traditional items like Disney, but new characters like the Transformers, Rainbow Brite and the Gobots. "Anything with a gimmick or corresponding tv shows or toy, sells really well," she says.

Agreeing with other retailers surveyed, Tidwell believes albums are a thing of the past, and will soon be totally replaced by cassettes.

For Christmas, Tidwell predicts the best sellers will still be the traditional holiday albums by Disney, especially "Mickey's Christmas Carols," but she also says the Rainbow Brite and Care Bears Christmas albums will be hot numbers. Commenting on the holiday season, salesperson at Camelot's North Canton, Ohio store, Polly Reiheld says that new plastic shelves in her store will help to promote this year's children's Christmas music by making everything a lot more visible.

"The only store in the Cambridge, Mass. area that really has a good children's record and tape department," the Harvard Coop caters to the non-traditional kiddie audio buyer, reports Pamela Dellal, head of stock for children's records. "This area is made up of a lot of rich, very intelligent people who won't buy their kids the traditional Disney or Smurf records. In fact, Smurfs, Strawberry Shortcake and Rainbow Brite are absolutely dead."

What they are buying, Dellal says, are albums and tapes by new and classic folksingers with such familiar names as Pete Seeger and Ella Jenkins, and popular but unfamiliar names like Rosenshontz, Sharon, Lois and Bran, Barry Louis Polisar and Raffi which have slightly higher pricing than traditional children's records.

MARCIA R. GOLDEN



EXPANDED AGENDA FOR AES CONVENTION

More Technical Papers, Workshops, Presentations Set

BY STEVEN DUPLER

NEW YORK The 79th Audio Engineering Society (AES) convention, being held at the Hilton Hotel here, Oct. 12-16, looks to be the largest AES meet yet, with a greatly expanded agenda of technical papers, workshops and presentations.

In order to allow registrants maximum time to attend the more than 60 technical papers and 20 workshops and seminars without aacrificing exhibition floor hours, says AES executive director Don Plunkett, the AES has increased this year's meet to five full days. In fact, the exhibition floor doesn't open until 1 p.m. on Sunday (13), with all of Saturday (12) and part of Sunday devoted to registration, the annual AES business meeting, and technical sessions and papers.

Exhibition space, too, has been increased for this year's convention. According to the AES, more than 300 exhibits will be on hand, as well as 40 on-site demo rooms.

"This year we're using every bit of space at the Hilton with the exception of the washrooms," says Plunkett, who attributes the increase in the number of technical papers to the "rapid expansion of technology" during the past year.

Technical papers scheduled in the preliminary agenda cover every area of the industry. A partial listing of notable presentations follows:

• Saturday (12), 2 p.m.: Papers under the heading "Digital Audio" include two Matsushita papers on "Development Of The Erasable Magneto-Optical Disc Digital Audio Recorder" and "One-Chip Digital Signal Processing LSI For The Compact Disc Player"; a Neve paper covering "A Digital Tape Transfer Console"; a presentation by Mitsubishi, "On The Signal Format For The Improved Professional Use Of Two-Channel Digital Audio Recorders"; another Mitsubishi paper, "On The Development Of A Rotary Head Digital Audio Tape Recorder"; and a Sony paper on "Thin Film Heads For Multi-Channel Tape Recorders."

• Saturday, 7 p.m.: Papers under the "Analog Recording & Broadcast" label include Otari Corp.'s "An Implementation Of Computerized Record Adjustments For An Analog Magnetic Tape Recorder"; a presentation by the Institut fuer Rundfunktechnik GmbH on "Sound Design & Sound Transmission Io A Future HDTV-System"; a paper by Shure Broa. on "A High Performance Surround Sound Process For Home Video"; and one from the CBS Technology Center covering "Further Developments On A Noise Reduction Method For FM Broadcast."

• Sunday (13): Papers at 9:30 a.m. and 1:30 p.m. will be devoted to "Acoustics & Sound Reinforcement," and include presentations by The Droid Works, Bruel & Kajer, RPG Diffuser Corp., Pennsylvania State Univ., DG Recordings and the Finnish Broadcasting Co.

• Monday (14): Technical papers begin at 9 a.m., 1:30 p.m. and 7 p.m. and cover "Transducers," with presentations by Ford Motor Co. and DLC Design; CBS Technology Center; MIT Dept. of Civil Engineering; National Research Council; Dept. of Mathematics, State Univ. of New York, and Discrete Research Ltd.

• Tuesday (15): Papers covering "Signal Processing" will be presented at 9 a.m. and 1:30 p.m. by Pioneer, Sansui, Sony and Dolby Labs.

• Wednesday (16): The concluding papers on "Signal Processing" will be presented at 9:30 a.m.

Notable workshops, some of which may conflict with technical paper presentations, are:

• Saturday, 1:30-4 p.m.: "Sound Reinforcement On Broadway."

• Sunday, 1:30 p.m.: "Stereo For TV"; 4.30 p.m.: "Sound With Images" and "Is It Live Or Is It Digital?"

• Monday, 1:30 p.m.: "Concert Hall Acoustics" and "A Totally Digital Studio."

• Tuesday, 1:30 p.m.: "Electronic Architecture."

The exhibit area opens Sunday at 1 p.m., and will close at the same time on Wednesday. The AES awarda banquet is scheduled for Tuesday at 7 p.m. For additional information on the convention, contact the AES at (212) 661-2355.

Video Track

NEW YORK

THE FAT BOYS recently completed "Hard Core Reggae," the video supporting the second aingle from their album "Fat Boys Are Back." The Wild Weat-type clip was shot at the re-created Western town of Carson City in Cairo, N.Y. Reggae artists **Denroy Morgan, Sammy Dred, Sassafrass** and **Third World** appear in the production, which was produced by **Julie Pantelich** and directed by **Simeon Soffer.**

Since opening its music video production arm three months ago, **N. Lee Lacy** has produced the videos for **Sting's** "Fortress Around Your Heart" and **Eddie Murphy's** "Party All The Time," in addition to work by other top artists. **Unitel** provided transfer and edit services for the productinns.

Movielab Video just finished a film transfer of "Tender Is The Night" for Showtime/The Movie Channel. The program, which stars **Peter Strauss, Mary Steenburgen** and **Ed Asner,** marks the cable channel's entry into original miniseries programming and is scheduled to be shown on Showtime during the remainder of the year. Senior colorist **Larry Seigal,** with assistsnce from **Tony Smiley,** transferred the 16mm interlock to one-inch tape using Movielab's Rank Cintel Mark III Telecine and the Dubner computer for scene-to-scene color correction.

LOS ANGELES

YNGWIE MALMSTEEN'S Rising Force recently wrapped up production on their first full-scale video, "I'll See The Light," the first single off their Polydor album "Marching Out." Directed and produced by **John B. House** of **Razor Productions,** the clip was filmed on Universal Studios' $5 million "Conan The Barbarian" set. All of the special effects featured on the aet were employed in the video shoot, including the "rain curtain," various pyrotechnics and a fire-breathing dragon. Razor also added its own effects, such as Malmsteen rising from the "pit of fire" holding a burning guitar, inspired by the cover of his first solo effort, "Rising Force." Post-production was handled by **I'nitel.**

Edited by LINDA MOLESKI

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Video Track, Billboard, 1515 Broadway, New York, N Y. 10036.

Audio Track

NEW YORK

BOB SEGER reportedly flew a "huge entourage" from Los Angeles to **R.P.M. Studios,** where he has been working with **the Weather Girls,** who are providing background vocals on three new tunes.

A&M act the **Arrows** just finished mixing "Talk Talk," the initial single from their upcoming album, at **The Power Station** with engineer **Larry Alexander.** The album was produced by **David Tyson** and engineered by **Lindaay Kidd** at **Sounds Interchange** in Toronto and **Grant Avenue** in Hamilton.

LOS ANGELES

KENNY ROGERS and producer **George Martin** have been working at **Capitol Recording Studioa,** mastering Rogers' upcoming album for RCA with engineer **Wally Traugott.** Also there mastering albums recently have been **Charlie Daniels** with producer **John Boylan,** and **Diane Schuur** with **Dave Grusin** and **Lee Ritenour.** And mixing in Studio C are **Oingo Boingo,** with engineer **Michael Frondelli,** assisted by **Judy Clapp.**

Randy Sills has been producing Vivid Sounds Records act **Even/Odd's** debut album at **Studio Masters.** At the board is **Peter Hirsh.**

NASHVILLE

RECENT PROJECTS AT Diac Mastering Inc., all mastered by **Randy Kling,** include: a single for Southero Tracks Records by **Gordon Dee,** produced by **Ron Cornelius;** RCA artist **Keith Whitley's** new album, produced by **Blake Mevis;** and a slide guitar instrumental album, performed and produced by **Roy Rogers.**

Producer **Jerry Crutchfield** has been mixing **Mark Nessler** at **Music Mill,** with **Jim Cotton** and **George Clinton** engineering. Also there, **the Malibu Mountain Band** has been tracking and overdubbing with producer **Jack Eubanks. Paul Goldberg** and Clinton are at the controls.

Producer **Patty Parker** recently completed working on singles for **Danny Jones** and **John Culver** at **Chelsea Studio.**

Crystal Gayle was in at **Omni-aound Recording** with producer **Jim Ed Norman,** working on vocal overdubs for tracks inteoded for the "Dallas" tv series. **Scott Hendricka** and **Chria Hammond** engineered. RCA act **Restlesa Heart** was also in, with Hendricks producing.

OTHER CITIES

THE DOYLE-WHITING BAND recently completed their debut album for Blue Wave at **UCA Recording** in Utica, N.Y. Engineering the live digital sessions was **Bill Scranton,** with **Mark Doyle** producing. Mastering was done at **Trutone Records** in Haworth, N.J.

At Boston's **Syncro Sound Studioa,** ex-Buzzcock **Pete Shelley** has been tracking an album for Phonogram U.K. with producer **Stephen Hague. Thom Moore** is at the desk, assisted by **Gary Wright.**

Bay Area heavy metal act **Legacy** was in at **Prairie Sun Recording** in Cotati, Calif., working with producer **Doug Piercy,** engineer **Mooka Rennick** and assistant **Randy Vance.** Also there, Shrapnel act **Vicious Rumors** was in working on an album with producer/engineer **Steve Fontano.**

Composer/vocalist **Sam Waymon** was in at **Stelwell Studioa** in Paterson, N.J., cutting his debut album for Paterson International Records. **Spencer Crump** produced and **Willie Barrow** engineered, assisted by **Steve Sella.** Waymon's sister, **Nina Simone,** sat in as guest vocalist.

MCA act **New Editinn** was recently in at **Omega Audio & Productiona Inc.** in Dallas, working on overdubs with producers **Vincent Brantley** and **Rick Timas. David Buell** and **Paul Christensen** engineered

New River Studios in Ft. Lauderdale just completed tracks for **Peter Frampton's** upcoming Atlantic album. The album is being produced by **Pete Solley,** with **Trevor Halley** engineering. Musicians featured include **Omar Hakim, Steve Ferrone, Tony Levin** and **Carmine Rojas.**

All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.

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AND THE BEAT GOES ON

Aerosmith Taking Care of Business

Concert Tour, Geffen Contract Give Rockers New Life

BY ETHLIE ANN VARE

LOS ANGELES After a surprisingly successful 1984 tour, in which they set venue records nationwide with no current product and no label, Aerosmith is hoping to return to the big leagues with the Geffen album "Done With Mirrors," due Oct. 14. And while the original lineup's devoted concert followng indicates a ready-made audience for the album, Aerosmith's Steven Tyler and Joe Perry suggest that what will maintain the group's second lease on rock life is paying attention to the business of music

"Before," says guitarist Perry, "we didn't look at boxuffice figures; we just said 'Man, didn't we have a great time doing "Train Kept A'Rulling" tonight?' Now, we huve meetings, we get computer printouts, we walk in there with *briefcases*."

"We never knew what the hell was going on," charges vocalist Tyler, "because it was being kept from us."

The bandmates are individually suing Leber-Krebs, their former management company, demanding that 10 years of books be opened to them. Notes Perry: "We want to see what really happened over the past 10 years."

Leber-Krebs will also sue Geffen, according to Perry, and Aerosmith has just settled a suit with its former label, Columbia, whom they still owed three alhums. Now managed by former Boston booking ugents Tim Collins and Steve Barasso, the group hopes to start with a clean slate.

Geffen a&r executive John Kalodner signed the mid-'70s platinum act to a deal for five slbums with an option for three more ("*Our* option," smiles Tyler) in a package that Perry says total $7 million.

The first alhum under the contract was produced at Fantasy Studios in Berkeley for $250,000 hy Van Halen producer Ted Templeman, a match that Aerosmith considers made in heaven.

"Ted did an interview with MTV two years ago," says Tyler, "and

(Continued on page 51)



Kenny's Doll. Kenny Rogers and Dolly Parton perform at a recent show at Meadowlands Arena in East Rutherford, N.J. (Photo: Chuck Pulin)

Festival Review

'Old-Timers' Spark Monterey Jazz Bash

BY JOHN SIPPEL

MONTEREY, Calif. Sarah Vaughan, Woody Herman's New Thundering Herd, Linda Hopkins, Joe Williams and the Modern Jazz Quartet garnered the strongest audience response at the "old-timers reunion," the highlight of the 28th annual Monterey Jazz Festival, held here Sept. 20-22.

The festival's grosa and attendance figures weren't divulged. But general manager Jimmy Lyons said all attendance records were broken, as the five-concert event sold out by May at $64.50, $69.50 and $74, and festival grounds tickets at $12.50 hit an all-time high.

Vaughan was at her most relaxed on closing night, warming up the frozen crowd with a mixture of outstanding class and patter. The backing by tuxedoed pianist Frank Collet and bassist Bill Mays, along with her regular drummer Harold Junes, was impeccable.

Herman, who hit the stage after Vaughan, maintained the mumentum with a crew that demonstrated the best combination of musicianship and solo improvisational ability since he and Joe Bishop took the original Woodchoppers on the road almost 50 years ago.

Appearing Saturday (21) afternoon in a Kansas City-oriented session, Hopkins proved so crowd-pleasing that Lyons invited her back next year The gospel singer ran the gamut from dirty blues to "Amazing Grace," breaking up a packed house with every numher. Jay McShann led a talented combo which included tenor saxophonist Buddy Tate, trombonist Al Grey, bassist Nobel Samuels, drummer Gus Johnson Jr and guitarist/violinist Claude "Fiddler" Williams.

Joe Williams sparkled in his Saturday evening feature slot, mixing tunes associated with his long career and first-timers like "She's My Meat" and "Jimmy's Blues." The Basie blues belter proved again that all he needs is solid instrumental backing to merit top audience reaction. He got it from a group led by guitarist Mundell Lowe and including Clark Terry, Red Holloway, Slide Hampton, Monte Budwig, Hank Jones and Eiji Kitamura. The same combination worked separately Friday evening, with another Japanese ace, Satoro Oda, adding some cool tenor sax to that performance.

The Modern Jazz Quartet was the

(Continued on page 40)

Pop Stars Shine in L.A. At AIDS Benefit Concert

LOS ANGELES Performances by several pop music luminaries highlighted the Commitment To Life banquet, held at the Westin Bonaventure Hotel here on Sept. 19. The event, honoring former First Lady Betty Ford, raised more than $1 million for AIDS Project Los Angeles.

The evening was bookended by singer Sam Harris, who opened the show with a stirring patriotic number and closed it with a frenetic version of the Bette Midler hit, "Friends."

One of the most affecting spots in the show came when Diahann Carroll sang a slightly revamped lyric uf "We've Only Just Begun," with arrangement and accompaniment by Richard Carpenter. Carroll dedicated the song to the late Karen Carpenter, who died two years ago of complications stemming from anorexia nervosa, a disease which Carroll noted is "just as mysterious, insidious and frightening" as AIDS.

Ths most high-powered musical pairing in the show also turned out to be the most disappointing. Rod Stewart and Cyndi Lauper seemed ragged and ill-rehearsed on their four duets, which included oldies by the Impressions, Eddie Cochran and Marvin Gaye.

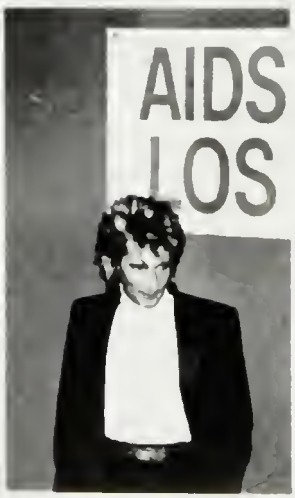
Their lack of preparation was most glaring on a version of Lauper's "Time After Time," on which Stewart kept looking away to a lyric sheet. Lauper's charm and ingratiatng appeal came through nonetheless, as when she told the glittering crowd: "If you feel like cutting up the rug, please do."

Cher filled in at the last minute for Bette Midler, who, she joked, "got waylaid in Italy." Cher also brought a touch of humor to the evening by noting: "I think it's fabulous when all the beautiful, self-centered, selfish people can get together like this."

Other performance spots included a very funny comedy routine by Steven Wright, who specializes in dry, nearly surreal humor; a medley of Broadway standards by Sammy Davis Jr. and Carol Burnett; and an overture conducted by Peter Matz.

In addition to the money raised by ticket sales (tickets were priced at $500 and $250), an auction brought in more than $75,000. The top contributor was industry veteran Jon Peters, who bid $25,000 for three original Andy Warhol prints.

PAUL GREIN



AIDS Aid. Rod Stewart meets the press before performing with Cyndi Lauper at a recent fund-raiser for AIDS Project Los Angeles (Photo: Scott Dewees)

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Talent in Action

NEIL YOUNG
Pier 84, New York
Tickets: $12.50

THE LAST TIME Neil Young appeared in New York, his hair was slicked back and he played rockabilly music. The time before that, he had a vocoder strapped to his mouth and he played electronic music. So had it not already been apparent from his current album that Young has taken a turn back toward country music, his low-key country-rock-dominated set here Sept. 10 might have come as a surprise.

As it turned out, Young plugged directly into the crowd's mood by emphasizing his longtime affection for Nashville. A large percentage of the capacity crowd at the Pier—which was turned into a Woodstock-like mudbath during an intermission thunderstorm—was here for "Sugar Mountain" and "Heart Of Gold," and Young seemed eager to give them the classics they came for.

Not that this was an oldiea show; Young simply managed to carefully comb his repertoire for those tunes which fit his present leanings best. "Southern Pacific," from the 1981 "Re-ac-tor" album, sounded perfectly cozy between the likes of "Comes A Time" and "California Sunset," from Young's new Geffen album "Old Ways." And "Helpless" (which Young dedicated to his old crony David Crosby) didn't sound out of place in the same set as 1978's "Field Of Opportunity."

Despite the relaxed feel of the more acoustic-oriented numbers, no one complained when Young plugged in the electric guitar and launched into an extended, intense version of "Down By The River," featuring some of his most exquisite lead work in years. His crack country crew, the International Harvester Band, including such legends as pianist Hargus "Pig" Robbins and Cajun fiddler Rufus Thibodeaux, suddenly proved highly adept at rocking.

At one point, Young voiced his preoccupation with arranging the Sept. 22 FarmAid benefit concert in Champaign, Ill. He even paused to lead an impassioned Springsteen-like call to arms in support of the nation's displaced farmers.

JEFF TAMARKIN

KING
The Palace, Los Angeles
Tickets: $13.50

IT'S REMARKABLE for a new band whose career so far consists of one moderate hit single to sell out three nights at a 1,200-capacity venue. But Epic's King, from Coventry, England, has a Next Big Thing buzz going for it, and a lot of club und alternative radio play in its favor. In addition, each of the three nights was sponsored by a competing local radio station, so plenty of the tickets were giveaways.

Since he made his reputation in the U.K. opening for Culture Club, Paul King's band was something of a surprise on its closing night at the Palace, Sept. 12. The group's chunky, raw rock approach is at odds with the type of material expected of it. With the thumping drumbeat of Adrian Lillywhite and the pummeling keyhoards of Mick Roberts, King as a band comes across as a real rocker. But King as a singer/songwriter doesn't. It was like an evening of Santana playing Howard Jones.

While the radio hit "Love And Pride" works (better, in fact, live than on record), the bulk of the material is ill-suited to the style in which it's presented. There's a good funk number here—if only it were sung by, say, Morris Day—and a ballad there that Boy George could handle with ease. But everything is being sung by Paul King, a vocalist who would be a wealthy man today if he had a dollar for every note he sang flat.

With his shoulder-length hair and a blinding black-and-yellow checkered suit, Paul King moved sinuously around the stage, trying hard to be a captivating frontman. But his chat was too perfunctory and his voice too undistinctive to capture much of anything. The audience was responsive, and the presentation professional for a group on its first U.S. tour. But King has a few kinks to work out if it wants to become the '80s answer to Queen.

ETHLIE ANN VARE

RAY CHARLES
Humphrey's, San Diego
Tickets: $17.50

RAY CHARLES' four sold-out shows at this 800-seat facility overlooking San Diego Bay ably demonstrated that the fire of true genius doesn't dim with age. Seated behind the piano at center stage, Charles gave a commanding hour-long performance Aug. 30 in which he reaffirmed hs rightful position as the king of soul.

He was accompanied by the 16-piece Ray Charles Orchestra, an able, though not outstanding, unit. From mid-set on, he was also joined by his four-piece female backup group, the Raelettes, of whom the same can be said. As a result, his voice maintained a monopoly in the spotlight, and justifiably so; Charles has long been acknnwledged as one of the greatest singers of the modern pop era. Gravelly and gnarled, Charles' voice has grown more pliable with age. And the numerous emotional scars it has suffered over the years have only served to enhance its appeal.

His legs thumping the floor, his head swaying with the beat and his fingers gliding along the piano keys, Charles ran through a mix of older soul tunes and newer songs more in the country and gospel veins. But it was Charles' bittersweet, impassioned oldies that worked best. "Georgia On My Mind," perhaps the most poignant of Charles' long list of classics, echoed the no-hnlds-barred emotion and passion of his original version, which topped the charts 25 years ago.

"I Can't Stop Loving You" was likewisc performed with spine-tingling intensity, with Charles sounding *every bit* the sad, *broken* man still in love with the woman who left

(Continued on page 40)

AB BOXSCORE TOP CONCERT GROSSES

Amusement Business

ARTIST(S)	Venue	Date(s)	Gross / Ticket Price(s)	Attendance / Capacity	Promoter
BRUCE SPRINGSTEEN & THE E STREET BAND	Cotton Bowl Dallas	Sept 13 14	$2,194,492 $18.50	126,707 two sellouts	Pace Concerts
BRUCE SPRINGSTEEN & THE E STREET BAND	Oakland Stadium	Sept 18 19	$1,754,883 $17.50	100,279 two sellouts	Bill Graham Presents
BRUCE SPRINGSTEEN & THE E STREET BAND	Hoosier Dome Indianapolis	Sept 6	$899,938 $17.50	52,157 sellout	Sunshine Promotions
BRYAN ADAMS JOHN PARR	CNE Stadium Toronto	Sept 21	$731,330 ($914,163 Canadian) $22.50/$21.50	43,162 sellout	Concert Prods. International/ Molson Music Concert Series
BRYAN ADAMS COCK ROBIN	Madison Square Garden New York	Sept 14 15	$602,210 $16.50/$14.50	37,313 two sellouts	John Scher Presents
LIZA MINNELLI THE FOOTLOCKERS	Fox Theater Atlanta	Sept 17 23	$495,904 $25.25 $10.25	26,709 32,781 two sellouts	Whitaco/Shepardson
DOUG HENNING	O'Keefe Center Toronto	Sept 17 22	$379,692 ($474,615 Canadian) $21.50-$12.50	24,800 eight shows eight sellouts	Concert Prods. International/ In-House
CROSBY, STILLS & NASH	Chastain Park Atlanta	Sept 20 21	$234,676 $22/$20.50	11,469 17,702	Alex Cooley Prods
AC/DC YNGWIE MALMSTEEN	Joe Louis Arena Detroit	Sept 19	$221,280 $15	14,752 sellout	Brass Ring Prods
TINA TURNER JOHN PARR	Market Square Arena Indianapolis	Sept 7	$189,285 $15	12,619 sellout	Sunshine Promotions
BRYAN ADAMS COCK ROBIN	Providence (R.I.) Civic Center	Sept 14	$188,746 $18.50	13,017 sellout	Frank J. Russo
MOTLEY CRUE Y&T	Market Square Arena Indianapolis	Sept 22	$188,219 $12.50/$11.50	16,313 sellout	Sunshine Promotions
DIO ROUGH CUTT	The Spectrum Philadelphia	Sept 13	$175,915 $13.50	13,251 sellout	Stephen Starr/The Concert Co.
FOREIGNER JOE WALSH	Omaha Civic Center	Sept 22	$175,082 $14.75	12,000 sellout	Bring 'Em Back Prods.
FOREIGNER JOE WALSH	Met Center Minneapolis	Sept 17	$174,512 $14.50/$13	12,559 15,000	Feyline Presents
BRYAN ADAMS COCK ROBIN	Boston Garden	Sept 17	$154,365 $15/$12.50	10,464 11,977	Don Law Co.
FOREIGNER JOE WALSH	Kiel Auditorium St. Louis	Sept 15	$147,255 $15	10,241 sellout	Contemporary Prods.
TINA TURNER JOHN PARR	Fort Wayne (Ind.) Coliseum	Sept 5	$134,853 $15	9,100 sellout	Sunshine Promotions
TINA TURNER LIMITED WARRANTY	Omaha Civic Auditorium	Sept 21	$132,582 $15/$13.50	9,051 10,000	Schon Prods.
TINA TURNER JOHN PARR	Roberts Stadium Evansville, Ind.	Sept 8	$138,290 $15	6,686 sellout	Sunshine Promotions
NEIL YOUNG YOUNGER BROTHERS	Reunion Arena Dallas	Sept 21	$120,466 $14.50	8,710 11,379	Pace Concerts
FOREIGNER JOE WALSH	Tulsa Convention Center	Sept 20	$119,392 $14	8,796 sellout	Little Wing Prods.
KENNY ROGERS SAWYER BROWN	Saginaw (Mich.) Civic Center	Sept 22	$115,707 $15.50	7,465 7,709	North American Tours Inc.
HARRY BELAFONTE LETTA MBULU	Concord (Calif.) Pavilion	Sept 18 19	$115,650 $16.50/$10.50	7,994 16,000	In House
TEARS FOR FEARS ADVENTURES	Dallas Convention Center	Sept 14	$111,258 $13/$11	9,816 sellout	Stone City Attractions
MOTLEY CRE LOUDNESS	Fort Wayne (Ind.) Coliseum	Sept 13	$111,094 $12.50/$11.50	9,556 sellout	Sunshine Promotions
MANNATTAN TRANSFER	Concord (Calif.) Pavilion	Sept 22	$110,710 $18.50/$13.50	7,172 8,000	In House
KENNY ROGERS SAWYER BROWN	Wings Stadium Kalamazoo Mich.	Sept 21	$105,276 $15.50	6,792 7,653	North American Tours Inc.
KENNY ROGERS SAWYER BROWN	Five seasons Center Cedar Rapids, Iowa	Sept 20	$103,183 $15.50	6,657 8,150	North American Tours Inc.
JAMTRON STREET FESTIVAL	Southere Star Amphitheatre Houston	Sept 1	$99,204 $17.50	10,268 11,000	Pace Concerts
NEIL YOUNG SOUTHERN PACIFIC	Bayfront Center St. Petersburg, Fla.	Sept 17	$95,955 $15	6,558 7,000	Fantasma Prods.
KENNY ROGERS SAWYER BROWN	Brown County Memorial Arena Green Bay, Wis.	Sept 19	$95,635 $15.50	8,170 6,820	North American Tours Inc.
NEIL YOUNG RIDERS IN THE SKY	James L. Knight Center Miami	Sept 15	$82,810 $17.50	4,919 sellout	Fantasma Prods.
BRYAN ADAMS COCK ROBIN	Hulman Civic Center Terre Haute, Ind.	Sept 7	$80,851 $13.50	5,989 7,000	Sunshine Promotions
RICK SPRINGFIELD MOTELS	Salma (Kan.) Bicentennial Center	Sept 15	$80,420 $18.50	6,213 7,200	Jam Prods.
DIO ROUGH CUTT	Baltimore Civic Center	Sept 18	$79,477 $12.50/$11.50	7,145 7,452	Don Wehner/Up Front Promotions
TEARS FOR FEARS ADVENTURES	Vets Memorial Coliseum Jacksonville Fla.	Sept 19	$73,975 $17.50	5,918 7,200	Dynamite Concerts
RATT BON JOVI	Bismarck (N.D.) Civic Center	Sept 14	$71,878 $11/$12	5,932 8,200	Schon Prods.
MOTLEY CRUE LOUDNESS	Lansing (Mich.) Civic Center	Sept 17	$69,370 $14	4,955 sellout	Brass Ring Prods.

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For more information on the seminar, phone Gina DiPiero, Amusement Business (615) 748-8115.

TALENT IN ACTION

(Continued from page 39)

him. On "What'd I Say?," he appeared to have made an abrupt turnbaround, from the man scorned to the man who scorns—and no one can sound meaner or more ornery than Ray Charles talkin' to his woman.

The reason Charles is able to portray these and other emotions so well is that he's lived through them all. And the lingering pathos he must still feel today, deep inside his soul, manifests itself in song every times he gives a concert. More than any other performer around, Charles sings from his soul, not just from his heart. THOMAS K. ARNOLD

MONTEREY JAZZ FESTIVAL

(Continued from page 38)

only act that was able to get adequate support from an out-of-whack sound system, which crippled every act on Friday (20) night. The MJQ would have been well advised to add some new numbers for a key showing such as this prestigious festival. Their work is technically flawless, but monotonous.

Especially hampered Friday night were the Hi-Lo's!, whose ingenious vocal blend and innovative charts never got across because of faulty sound. Suffering equally was the Woody Herman Reunion Band, who did the classic Woodchopper and Herd arrangements outstandingly.

The primary thrust of Saturday night's cast was cerebral jazz, with Toshiko Akiyoshi and Gerald Wilson's original arranging. Like the Hi-Lo's!, these imaginative conductors require studio-like conditions for their work, a quality which McCune Audio, the festival sound creator, was unable to provide in such a vast al fresco amphitheatre setting.

The Dave Brubeck Quartet added yet another dimension to its 30-year history Saturday night. Added to Bill Smith's top Echoplex clarinet solo and backing was Bobby Militello's flashy and spirited flute. Several new Brubeck tunes, along with the signature closer, "Take Five," merited and got top hands.

Lowe's Sunday All-Stars, Plas Johnson, Bill Berry and Buster Cooper on horns, fared better with improved sound. Backing by bassist Norm Drummond, pianist Dave Gaffney and drummer Vince Lateano was strong throughout. Paul Contos was oustanding on alto sax and flute.

Crowd reaction when he worked one number with Lowe's group and later with his own Latin Jazz Ensemble suggests that much will be heard from conga drummer Poncho Sanchez. While many Latin aggregations emphasize Hispanic tunes that are unfamiliar to U.S. audiences, Sanchez spices his program with familiar compositions like "Shiny Stockings" and his own "Half And Half." Sanchez's ebullience and the orchestra's musical excellence should earn him a quick return here.

Marlboro Tour Expands As New Headliners Join

BY KIP KIRBY

NASHVILLE As the Marlboro Country Music series moves into the second half of its third season, the tour has been expanded to include a total of 11 different acts to headline concerts in an equal number of cities this fall.

Headlining the tour for the first time are Kris Kristofferson, the Judds and Alabama. These acts join Hank Williams Jr., Eddie Rabbitt, Merle Haggard, Ronnie Milsap, Ricky Skaggs, George Strait, John Anderson and Exile. Each date carries ticket prices of $12 and $14 and will feature various configurations of the talent roster, depending on the market.

The fall segment kicks off Oct. 18 in Houston. The tour will make stops in Dallas, Milwaukee, Minneapolis, Tallahassee, Orlando, Portland (Ore.), Tacoma and Los Angeles prior to its conclusion Nov. 23 in San Diego. Venues include civic centers, sports arenas and coliseums.

As in other years, shows will provide live video projection of the concert on three 16- by 20-foot video screens, backdrops and staging designed for Marlboro Country Music, and guest appearances by local Marlboro Talent Roundup contest winners in each market.

During the concerts, the staging constantly changes, with different sets, special effects, video clips and lighting designed by Ian Knight. The stage works on air pressure, which enables it to serve as two separate stages when divided by a curtain. Air compressors fill the area below the stage with air and allow it to revolve fully, so one act can be setting up as another is finishing its set.

Tom Keim, director of marketing communications for Marlboro Country Music, says that the longterm commitment to country made by parent company Philip Morris has given the series time to grow.

"We've picked up real momentum in the past year," he says, "especially now that we're beginning to recycle into markets where word-of-

(Continued on page 44)

'Sweet Dreams' Getting Sweet Push

MCA, Tri-Star Map Major Blitz for Patsy Cline Film

NASHVILLE Tri-Star Pictures and MCA Records Nashville are joining forces to create a major cross-marketing blitz behind "Sweet Dreams," the long-awaited movie about the life of Patsy Cline.

"Sweet Dreams" opens Wednesday (2) in New York and Los Angeles, followed by Friday openings in Nashville, Dallas, Chicago, Toronto and Houston. The movie opens nationwide Oct. 11.

MCA shipped the soundtrack album in mid-September, along with the first single, "Sweet Dreams." Cline's original vocals are heard on the soundtrack; actress Jessica Lange lip-syncha the lyrics over new instrumental tracks recorded by Owen Bradley, Cline's original producer.

Bruce Hinton, senior vice president and general manager of MCA Nashville, says that the label is treating the single as a virtually new release.

"Patsy Cline represents incredible continual sales for us," says Hinton, adding that the singer's "Greatest Hits" album is MCA's top-selling midline title.

In-store displays will use "Sweet Dreams" one-by-ones, two-by-twos and movie one-sheets with special stickering to highlight four cuts from the film's soundtrack (allowing for multiple use in theatres and record stores).

The "Sweet Dreams" album is featured in MCA's current fall country promotion, with special discount/dating available on both initial orders and reorders through Oct. 18. "This way, retailers can overlap the film's opening to capitalize on reaction to the movie and record," explains Kent Crawford, MCA's West Coast vice president of marketing.

In association with Tri-Star, MCA has compiled a video for "Sweet Dreams" featuring scenes from the movie showing Lange singing the title cut. It's being serviced to 46 national and regional video outlets, including HBO, which is a partner with Silver Screen and Tri-Star in the venture.

A segment from the clip will be aired during the Country Music Assn. Awards Show as part of a Patsy Cline tribute performed by Loretta Lynn and Anne Murray. Lange is expected to attend the awards in Nashville with "Sweet Dreams" producer Bernard Schwartz.

There will also be promotions in 56 markets involving talent contests and sweepstakes through The Nashville Network.

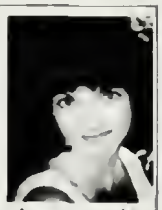
Tying in with the film's release is a "Sweet Dreams" book written by George Vecsey (who co-wrote Loretta Lynn's "Coal Miner's Daughter"). The paperback, published by St. Martin's Press, is being sent to retailers, radio stations and media.

A Compact Disc version of "Sweet Dreams" is expected in November.

KIP KIRBY

NASHVILLE SCENE

by Kip Kirby



MONTHS AFTER most national media had fully documented country's sales decline and Nashville had begun mounting its frontal attack on ways back to better bottom lines, **The New York Times** stunned the industry here by printing a front-page story in its Sept. 17 edition under the headline, "Nashville Sound: Blues For Country Music."

The piece, by Times music critic **Robert Palmer**, not only presented nothing new in the way of facts or information; it rehashed old data previously reported as early as February by other news media.

Palmer offered an obituary for country music as it's existed in Nashville, saying that those performers with country roots whose record sales remain healthy are mostly "rockers with a country tinge—**Hank Williams Jr.** and **Alabama**, for example."

Music City is stunned by the New York Times

Palmer's piece overlooked country's more recent successes—and proven million-sellers—like **Ricky Skaggs, the Judds, George Strait, the Oaks, Willie Nelson** and **Lee Greenwood**, instead quoting **Bobby Bare** and **Tammy Wynette**, two artists who have been on the scene for three decades and haven't had notable hit records in years. No label executives were quoted.

Granted, the RIAA figures for 1984 were not great. Country slipped from 20%, 1983's percentage of dollars pent on recordings (net after returns),to a much less encouraging 10% for 1984. Country's share of total dollars spent in the U.S. on recordings (including tapes, CDs and LPs) was $437,040,000, or approximately 68 million units, last year.

This is obviously a drop in market share, compounded by the fact that inflation is up by 25% over 1980, and the fact that the average cost of recording an album has also risen sharply.

True, country music sales are down. Any record company executive or publisher will confirm that. But Nashville has rallied in recent months to turn this around. More to the point in Nashville's future than **Jason & the Scorchers** (cited by Palmer as representing Nashville's new cutting edge) are such acts as **Southern Pacific** and **Restless Heart**, who are striving to merge country and rock on mutually compatible terms for radio.

Palmer's article scored some salient points. But it missed many more and failed to capture the current pulse of this community. CBS senior vice president **Riek Blackburn**, quoted the next day in the local newspaper, commented that the Times story was as relevant for what it left out as for what it included, and many here concur.

Nashville insiders are concerned that the New York Times chose to run its article so long after the fact, almost as if the "newspaper of record" thought it had unearthed valuable new information. Curious, too, was the front-page prominence, considering that Palmer's piece appeared to contain no previously unreported or timely news.

Of even more concern, however, is the impact that the Times piece will have on major advertising and media centers around the country that rely on such prestigious sources for their trends and buying sources.

Network programmers and media buyers at key ad agencies are already showing signs of backing off country music. One well-placed management/booking executive says that two days after the Times article hit the street, he was told by the head of a network programming department not to bother pitching any shows with country acts.

"He told me the Times article is viewed as gospel by these big agencies, and that sponsors don't want to touch country music now," he says. "Of course, you go through your pitch anyway and talk about this year's success stories; but they're scared now."

He adds: "What hurts is that here the Times had a chance to do a really balanced story presenting both sides of the picture. Instead they just went over old ground. The data they used was old, and they left out too much. It blows the myth of the Times' thorough investigative journalism for a lot of us in Nashville."



Cutting Up. Chuckling as they cut are Columbia singer Ronny Robbins, left, and his new producer Buddy Killen, working together at Nashville's Soundshop.

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

126 REPORTERS

			NEW ADDS	TOTAL ON
THE JUDDS	HAVE MERCY	RCA	58	59
SAWYER BROWN	BETTY'S BEIN' BAD	CAPITOL/CURB	56	58
MERLE HAGGARD	AMBER WAVES OF GRAIN	EPIC	44	44
REBA MCENTIRE	ONLY IN MY MIND	MCA	27	27
JANIE FRICKE	SOMEBODY ELSE'S FIRE	COLUMBIA	26	85

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS

59 REPORTERS

			NUMBER REPORTING
LEE GREENWOOD	I DON'T MIND THE THORNS	MCA	27
HANK WILLIAMS, JR.	THIS AIN'T DALLAS	WARNER CURB	21
R. CHARLES/H.WILLIAMS,JR.	TWO OLD CATS LIKE US	COLUMBIA	21
JUDY RODMAN	YOU'RE GONNA MISS ME WHEN I'M GONE	MTM	16
BARBARA MANDRELL	ANGEL IN YOUR ARMS	MCA	12

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Billboard HOT COUNTRY SINGLES

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Compiled from a national sample of retail store and one stop sales reports and radio playlists

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER (DISTRIBUTING LABEL)
1	1	3	13	LOST IN THE FIFTIES TONIGHT (IN THE STILL) 2 weeks at No. One R MILSAP, L ROLLINS, K CALDWELL (M REID, T SALLY, T MARRO)	◆ RONNIE MILSAP RCA 14135
2	4	5	14	MEET ME IN MONTANA P WORLEY, R L HAMMONS (D HOWARD)	MARIE OSMOND (WITH DAN SEALS) CAPITOL CURB 5478 CAPITOL
3	6	8	12	YOU MAKE ME WANT TO MAKE YOU MINE R LANDIS (D FRIGO)	JUICE NEWTON RCA 14139
4	7	11	10	TOUCH A HAND, MAKE A FRIEND M HARRELL, D CORDLE, R MURRAH, C HAMILTON	THE OAK RIDGE BOYS MCA 52646
5	11	15	11	SOME FOOLS NEVER LEARN T BROWN, T HARRIS (J SHREVE)	STEVE WARINER MCA 52644
6	3	4	14	BETWEEN BLUE EYES AND JEANS T WITT, D FRITTS, R TRATT, M REID	CONWAY TWITTY WARNER BROS. 7 28966
7	12	16	10	WHO'S GONNA FILL THEIR SHOES H SHERRILL, T SEALS, M D BARNES	◆ GEORGE JONES EPIC 34 05619
8	14	17	9	A LONG AND LASTING LOVE M MILLER (M MASSER, G GOFFIN)	CRYSTAL GAYLE WARNER BROS. 7 28963
9	9	13	12	LOVE TALKS B ALLEN, D JONES, M GARVIN, T SHAPIRO	RONNIE MCDOWELL EPIC 34 05404
10	10	14	13	IF IT WEREN'T FOR HIM L GORDON, N LAGE, R REMO	VINCE GILL RCA 14140
11	15	18	10	I WANNA HEAR IT FROM YOU P WORLEY, L BRAXTON, M MORRIS (M PEPPER, R GILES)	EDDY RAVEN RCA 14164
12	16	20	8	HANG ON TO YOUR HEART B ALLEN, S LEMAIRE, T PUTNAM, J TON	EXILE EPIC 34 05580
13	17	21	7	CAN'T KEEP A GOOD MAN DOWN H SHEDD, ALABAMA (B COMBS)	ALABAMA RCA 14165
14	20	25	7	I'LL NEVER STOP LOVING YOU J E NORMAN, D DIGGINS, J D MARTIN	GARY MORRIS WARNER BROS. 7 28947
15	22	27	8	I WANNA SAY YES B C BANNON, D C BANNON	LOUISE MANDRELL RCA 14151
16	21	24	9	I'M GONNA LEAVE YOU TOMORROW J BROWN, J SCHREIBER, H T DANIELS, G DOBBINS, J WILSON	◆ JOHN SCHNEIDER MCA 52648
17	5	7	14	WITH JUST ONE LOOK IN YOUR EYES N WILSON, SNEED BROTHERS, S DAVIS, D MORGAN	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34 05398
18	27	32	7	TOO MUCH ON MY HEART J R NAVE, D L CRAWLEY	THE STATLER BROTHERS MERCURY 884 018 7 POLYGRAM
19	23	29	7	ANGEL IN YOUR ARMS T [illegible], WEST, T MACCORD, T BRAETFIELD	BARBARA MANDRELL MCA 52645
20	2	2	16	ORIHKIN' AND DREAMIN' J BRIDGES, G SHUGGS, T SEALS, M D BARNES	WAYLON JENNINGS RCA 14094
21	26	30	10	THING ABOUT YOU J E NORMAN, SOUTHERN PACIFIC (T PETTY)	SOUTHERN PACIFIC WARNER BROS. 7 28943
22	25	28	10	IF IT AIN'T LOVE B MEVIS, M NESLER)	ED BRUCE RCA 14150
23	8	6	13	SHE'S COMIN' BACK TO SAY GOODBYE E STEVENS, T RABBITT, J WHITE, R RABBITT, E STEVENS)	EDDIE RABBITT WARNER BROS. 7 28976
24	28	33	6	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) J CROTCHFIELD, D BUCKINGHAM, L YOUNG)	LEE GREENWOOD MCA 52656
25	30	35	7	YOU'VE GOT SOMETHING OH YOUR MIND N WILSON, N WILSON, R MURRAH, D GIBSON	MICKEY GILLEY EPIC 34 05460
26	19	23	12	HEART DON'T OD THIS TD ME J BROWN, L LYNN, J WILDE, R WASSY)	LORETTA LYNH MCA 52621
27	31	36	5	THIS AIN'T DALLAS J BOWEN, H WILLIAMS, JR. (H WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER CURB 7 28912 WARNER BROS.
28	13	1	15	I FELL IH LOVE AGAIN LAST NIGHT J L WALLACE, T SUMNER (P DEPASTREET, T SCHUYLER)	◆ THE FORESTER SISTERS WARNER BROS. 7 28988
29	36	42	6	TWO OLD CATS LIKE US H SHERRILL (T SEALS)	RAY CHARLES WITH HANK WILLIAMS, JR. COLUMBIA 38 05575
30	40	45	5	DONCHA R HALL (W ALDRIDGE)	TG SHEPPARD COLUMBIA 38 05591
31	18	10	14	KERN RIVER M HAGGARD, G MARTIN, R REYNOLDS (M HAGGARD)	MERLE HAGGARD EPIC 34 05426
32	38	41	7	TOKYO, OKLAHOMA J ANDERSON, L BRADLEY, J E NORMAN (M VICKERY)	JOHN ANDERSON WARNER BROS. 7 28916
33	35	38	9	YOU'RE GONHA MISS ME WHEH I'M GDHE T WEST (M PRESTWOOD)	◆ JUDY RODMAH MTM 72054 CAPITOL
34	41	49	4	NOBODY FALLS LIKE A FOOL N LARKIN, T TERRELL (P NELSON, M WRIGHT)	EARL THOMAS CONLEY RCA 14172
35	39	43	7	DOWH THE ROAD (MOUNTAIH PASS) D FOGELBERG, M FAHEE (F HUGGINS, T LATT, D FOGELBERG)	DAH FOGELBERG FULL MOON / EPIC 34 05446 / EPIC
36	42	51	4	LIE TO YOU FOR YOUR LOVE E GORDON JR., J BOWEN (H MILLER, D BELLAMY, H DELLAMY, J BARRY)	THE BELLAMY BROTHERS MCA CURB 52668 MCA
37	43	46	6	I KHOW THE WAY TO YOU BY HEART V GOSDIN, H J DUNCAN, T. ARNOLD	VERN GOSDIH COMPLEAT 185 / POLYGRAM
38	48	57	4	STAND UP J KENNEDY, W WARNELL, R RECTOR (T ROCK MORTON)	MEL MCDANIEL CAPITOL 5513
39	47	55	4	DESPERADOS WAITING FOR A TRAIN C MCMANUS, G MCKEE	JENNINGS NELSON, CASH, KRISTOFFERSON COLUMBIA 38 05594
40	50	58	4	YOU MAKE ME FEEL LIKE A MAN M [illegible], M MANN	RICKY SKAGGS EPIC 34 05585
41	52	65	3	THE CHAIR J BOWEN (D HERMAN, D ORLON)	◆ GEORGE STRAIT MCA 52667
42	45	48	6	DOWN IN THE FLORIDA KEYS J REDMOND (T TINDLE)	TOM T. HALL MERCURY 884 017 7 POLYGRAM
43	51	60	4	ME & PAUL W NELSON (W NELSON)	WILLIE NELSON COLUMBIA 38 05597
44	49	56	5	IF THE PHONE DOESN'T RING, IT'S ME J BOWEN, M UTLEY, T BROWN (J BUFFETT, W JENNINGS, M UTLEY)	JIMMY BUFFETT MCA 52664
45	29	19	15	CRY JUST A LITTLE BIT R MANCHA (R MEACHE)	◆ SYLVIA RCA 14107
46	54	64	4	IN ANOTHER MINUTE D TOLLESON, T PUTNAM, M KEISER)	◆ JIM GLASER MCA NOBLE VISION 52672 MCA
47	60	83	3	SOMEBODY ELSE'S FIRE B MONTGOMERY, M MANNING (T ROSE, P PUPCH)	JANIE FRICKE COLUMBIA 38 05617
48	24	12	18	USED TO BLUE [illegible] (T ARNOLD)	SAWYER BROWN CAPITOL CURB 5471 CAPITOL
49	32	9	18	MODERN DAY ROMANCE M [illegible], [illegible]	◆ NITTY GRITTY DIRT BAND WARNER BROS. 7 28952
50	33	22	14	BLUE HIGHWAY [illegible]	JOHN CONLEE MCA 52631
51	37	31	19	I DON'T KNOW WHY YOU DON'T WANT ME D MALLOY (M [illegible], M MANN)	◆ ROSANNE CASH COLUMBIA 38 04809
52	56	63	5	BABY'S EYES [illegible]	LANE BRODY EMI AMERICA B2613
53	59	69	4	THE HAIRCUT SONG R STEVENS (M NELSON, R STEVENS, C WAIT JR.)	RAY STEVENS MCA 52657
54	34	26	14	HE WON'T GIVE IN A PRINCE (D ELLIS, P PRINCE)	KATHY MATTEA MERCURY 880 867 7 POLYGRAM
55	63	73	4	LOVIN' UP A STORM E PRESTIDGE, J E NORMAN (J WILSON, J FOX)	BANDANA WARNER BROS. 7 28939
56		NEW ▶		HAVE MERCY R MANCHA (R PENNEBLEY)	THE JUDDS RCA CURB 14193 RCA
57	68	86	3	BREAK AWAY G DAVIES, J SALAFIA (C NICHOLSON, W HOLYFIELD)	GAIL DAVIES RCA 14184
58	65	76	4	HOLDIN' THE FAMILY TOGETHER K [illegible] (B MEEK, B SHANNON)	THE SHOPPE MTM 72056 CAPITOL
59	62	72	4	I'VE GOT THE HEART FOR YOU B MEVIS (J BOONE, J GREENBAUM)	KEITH WHITLEY RCA 14173
60	72	84	3	I'LL STILL BE LOVING YOU J REYNOLDS, J STAMPLEY (J STAMPLEY, D ROSSON)	JOE STAMPLEY EPIC 34 05592
61		NEW ▶		BETTY'S BEIH' BAD P L SPENCER (M T HARMAN)	SAWYER BROWN CAPITOL CURB 5517 CAPITOL
62	53	40	20	I HEVER MADE LOVE (TILL I MADE IT WITH YOU) J BOWEN (B MCGUIRE)	MAC DAVIS MCA 52573
63	66	71	5	SAILING HOME TO ME J ALLEN, D KIRBY, D MORRISON	LOY BLANTON SOUNDWAVES 4760 NSD
64		NEW ▶		AMBER WAVES OF GRAIN M HAGGARD, B MONTGOMERY (M HAGGARD)	MERLE HAGGARD EPIC 34-05659
65	55	37	17	PRETTY LADY R LEHNING, R STEGALL)	KEITH STEGALL EPIC 34-04934
66	57	47	9	BAR ROOM ROSES B MEVIS (B GALLIMORE, B MEVIS, B SHORE)	MOE BANDY COLUMBIA 38 05438
67		NEW ▶		RIVER IH THE RAIH J BOWEN (B MILLER)	ROGER MILLER MCA 52653
68	81	—	2	ORIFTER'S WIND D DAMMETT, H. PYLE	CHUCK PYLE URBAN SOUND 786
69		NEW ▶		OHLY IN MY MIND J BOWEN, M MCENTIRE (M MCENTIRE)	REBA MCENTIRE MCA 52671
70	46	39	18	LOVE IS ALIVE B MAHER (A MCCOBBINS)	◆ THE JUDDS RCA CURB 14092 RCA
71		NEW ▶		HEVER BE YOU R CROWELL, D THOENER (T PETTY, B TENCH)	ROSANNE CASH COLUMBIA 38 05621
72	77	87	3	BUILDIHG BRIDGES E GORDON JR., T BROWN (L WILLOUGHBY, H DEVITO)	HICOLETTE LARSON MCA 52653
73		NEW ▶		THEY HEVER HAD TO GET OVER YOU B LOGAN, M MCCALL (T TYLER, B MCGUIRE, M MCGUIRE)	JOHNNY LEE WARNER BROS. 7 28901
74	64	68	5	I'LL OAHCE THE TWO STEP B BECKETT, J E NORMAN (J GREENEBAUM, R ALBRIGHT, B HOGES)	SHELLY WEST WARNER BROS. 7 28909
75		NEW ▶		'TIL A TEAR BECOMES A ROSE B RICE (B RICE)	LEOH EVERETTE MERCURY 884040 7 POLYGRAM
76	44	34	17	HAVE I GOT A DEAL FOR YOU J BOWEN, M MCENTIRE (M PHENEY, J LEAP)	REBA MCENTIRE MCA 52604
77		NEW ▶		UP OH YOUR LOVE T SPARKS, R ONEILL, W ROBERTSON)	KAREH TAYLOR-GOOD MESA 1119
78		NEW ▶		MY HEART HOLDS OH T WEST (M PRESTWOOD)	HOLLY DUHH MTM 72057 CAPITOL
79		NEW ▶		AMERICAN FARMER J BOYLAN (C DANIELS, T TRAIN, T DIGREGORIO, C HAYWARD, FEDWARDS)	THE CHARLIE DANIELS BAND EPIC 34 05638
80	76	79	4	NDT ANDTHER HEART SOHG G [illegible], R [illegible], [illegible], J TWEEL	TOM JONES MERCURY 884 039 7 POLYGRAM
81	73	70	6	ON THE DTHER HAHD R [illegible], P [illegible] (P DEPASTREET, D SCHULTZ)	RANDY TRAVIS WARNER BROS. 7 28982
82	67	54	7	I'M TAKING MY TIME E GORDY JR., D HUNGATE (M BERESFORD, P ALGER)	BRENDA LEE MCA 52654
83	61	44	21	SHE'S SIHGLE AGAIH B MONTGOMERY (C CRAIG, P MCCANN)	◆ JANIE FRICKE COLUMBIA 38 04896
84	83	75	11	SMOOTH SAILING (ROCK IH THE ROAD) B MONTGOMERY, S BURNINGHAM, J ESTATE, S PIPPIN, M GRAY)	MARK GRAY COLUMBIA 38 05403
85	78	53	20	CAROLINA IN THE PINES J E NORMAN (M MURPHEY)	MICHAEL MARTIN MURPHEY EMI AMERICA B2655
86	71	74	5	OUT OF SIGHT, OUT OF MIND J MORRIS (J HUTNER, T COTE)	NARVEL FELTS EVERGREEN 1034
87		NEW ▶		P.S. A CASH (N HALCHEY)	NOEL MADD CASH 1045
88		NEW ▶		GET BACK TO THE COUHTRY N YOUNG, R SMITH, D BRIGGS, L MAYOR (N YOUNG)	NEIL YOUHG GEFFEN 7 28883 WARNER BROS
89		NEW ▶		I FEEL THE COUNTRY CALLIN' ME J BOWEN (C [illegible])	MAC DAVIS MCA 52669
90	85	81	6	HOUSTON HEARTACHE D [illegible], [illegible], T MITCHELL, [illegible]	MASOH DIXON TEXAS 5908
91	84	80	16	MY TODT TOOT S [illegible], [illegible], M [illegible], [illegible]	ROCKIN' SIDNEY EPIC 34 05430
92	69	61	5	CALIFORHIA ROAD H SHEDD, [illegible]	MEL TILLIS RCA 14135
93	91	90	16	COLD SUMMER DAY IH GEORGIA G WATSON, [illegible], [illegible], A LEWIS	GENE WATSON EPIC 34 05407
94	86	82	9	WHEH I GET HOME [illegible]	BOBBY BARE EMI AMERICA B2679
95	94	93	15	HOMETOWN GOSSIP M [illegible], M MANNING, G DAVIS, R ALLEN	THE WHITES MCA CURB 52615 MCA
96	95	94	21	(LOVE ALWAYS) LETTER TO HOME [illegible]	◆ GLEN CAMPBELL ATLANTIC AMERICA 7 99847 ATLANTIC
97	89	88	22	I'M FOR LOVE J BOWEN, H WILLIAMS, JR. (H WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER CURB 7 28822 WARNER BROS.
98	79	62	11	YOU COULD BE THE ONE WOMAN R ARLEDGE, [illegible]	CHANCE MERCURY BRO 955 7 POLYGRAM
99	93	92	6	I'M NDT LEAVING (I'M JUST GETTING OUT OF YOUR WAY) [illegible]	RAY PRICE STEP ONE 344
100	58	50	20	REAL LOVE J MALLOY, L MALLOY, B SHANNON, B MCDERMOTT	◆ DOLLY PARTON (DUET WITH KENNY ROGERS) RCA 14155

() Products with the greatest airplay and sales gains this week. ◆ Video clip available. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

Billboard Hot Country Singles SALES & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart

SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY SINGLES POSITION
1	1	LOST IN THE FIFTIES TONIGHT(IN THE STILL)	RONNIE MILSAP	1
2	4	MEET ME IN MONTANA	MARIE OSMOND (WITH DAN SEALS)	2
3	8	YOU MAKE ME WANT TO MAKE YOU MINE	JUICE NEWTON	3
4	7	TOUCH A HAND,MAKE A FRIEND	THE OAK RIDGE BOYS	4
5	3	BETWEEN BLUE EYES AND JEANS	CONWAY TWITTY	6
6	11	SOME FOOLS NEVER LEARN	STEVE WARINER	5
7	9	LOVE TALKS	RONNIE MCDOWELL	9
8	14	A LONG AND LASTING LOVE	CRYSTAL GAYLE	8
9	13	I WANNA HEAR IT FROM YOU	EDDY RAVEN	11
10	15	WHO'S GONNA FILL THEIR SHOES	GEORGE JONES	7
11	12	IF IT WEREN'T FOR HIM	VINCE GILL	10
12	16	CAN'T KEEP A GOOD MAN DOWN	ALABAMA	13
13	17	HANG ON TO YOUR HEART	EXILE	12
14	6	WITH JUST ONE LOOK IN YOUR EYES	C MCCLAIN W MASSEY	17
15	18	I'LL NEVER STOP LOVING YOU	GARY MORRIS	14
16	19	I'M GONNA LEAVE YOU TOMORROW	JOHN SCHNEIDER	16
17	21	ANGEL IN YOUR ARMS	BARBARA MANDRELL	19
18	23	I WANNA SAY YES	LOUISE MANDRELL	15
19	5	SHE'S COMIN' BACK TO SAY GOODBYE	EDDIE RABBITT	23
20	25	TOO MUCH ON MY HEART	THE STATLER BROTHERS	18
21	24	IF IT AIN'T LOVE	ED BRUCE	22
22	2	DRINKIN' AND DREAMIN'	WAYLON JENNINGS	20
23	26	THING ABOUT YOU	SOUTHERN PACIFIC	21
24	27	I DON'T MIND THE THORNS	LEE GREENWOOD	24
25	22	HEART DON'T DO THIS TO ME	LORETTA LYNN	26
26	29	THIS AIN'T DALLAS	HANK WILLIAMS, JR	27
27	28	YOU'VE GOT SOMETHING ON YOUR MIND	MICKEY GILLEY	25
28	10	I FELL IN LOVE AGAIN LAST NIGHT	THE FORESTER SISTERS	28
29	—	TWO OLD CATS LIKE US RAY CHARLES WITH HANK WILLIAMS,JR		29
30	—	DONCHA	T.G. SHEPPARD	30

AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY SINGLES POSITION
1	2	LOST IN THE FIFTIES TONIGHT(IN THE STILL)	RONNIE MILSAP	1
2	4	MEET ME IN MONTANA	MARIE OSMOND (WITH DAN SEALS)	2
3	6	YOU MAKE ME WANT TO MAKE YOU MINE	JUICE NEWTON	3
4	7	TOUCH A HAND,MAKE A FRIEND	THE OAK RIDGE BOYS	4
5	6	WHO'S GONNA FILL THEIR SHOES	GEORGE JONES	7
6	10	IF IT WEREN'T FOR HIM	VINCE GILL	10
7	13	A LONG AND LASTING LOVE	CRYSTAL GAYLE	8
8	12	SOME FOOLS NEVER LEARN	STEVE WARINER	5
9	14	HANG ON TO YOUR HEART	EXILE	12
10	15	I WANNA HEAR IT FROM YOU	EDDY RAVEN	11
11	17	CAN'T KEEP A GOOD MAN DOWN	ALABAMA	13
12	11	LOVE TALKS	RONNIE MCDOWELL	9
13	3	BETWEEN BLUE EYES AND JEANS	CONWAY TWITTY	6
14	23	I'LL NEVER STOP LOVING YOU	GARY MORRIS	14
15	20	I WANNA SAY YES	LOUISE MANDRELL	15
16	1	DRINKIN' AND DREAMIN'	WAYLON JENNINGS	20
17	25	I'M GONNA LEAVE YOU TOMORROW	JOHN SCHNEIDER	16
18	27	TOO MUCH ON MY HEART	THE STATLER BROTHERS	18
19	22	THING ABOUT YOU	SOUTHERN PACIFIC	21
20	30	YOU'VE GOT SOMETHING ON YOUR MIND	MICKEY GILLEY	25
21	16	I FELL IN LOVE AGAIN LAST NIGHT	THE FORESTER SISTERS	28
22	29	IF IT AIN'T LOVE	ED BRUCE	22
23	28	ANGEL IN YOUR ARMS	BARBARA MANDRELL	19
24	9	SHE'S COMIN' BACK TO SAY GOODBYE	EDDIE RABBITT	23
25	5	WITH JUST ONE LOOK IN YOUR EYES	C MCCLAIN W MASSEY	17
26	—	THIS AIN'T DALLAS	HANK WILLIAMS, JR	27
27	18	HEART DON'T DO THIS TO ME	LORETTA LYNN	26
28	—	I DON'T MIND THE THORNS	LEE GREENWOOD	24
29	26	BLUE HIGHWAY	JOHN CONLEE	50
30	—	MY TOOT TOOT	ROCKIN' SIDNEY	91

COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (17) MCA/Curb (2) MCA/Dimension Vision (1)	20
RCA (15) RCA/Curb (1)	16
WARNER BROS. (12) Warner/Curb (2) Geffen (1)	15
EPIC (13) Full Moon/Epic (1)	14
COLUMBIA	10
CAPITOL (1) Capitol/Curb (3) MTM (3)	7
POLYGRAM Mercury (6) Compleat (1)	7
EMI-AMERICA	3
ATLANTIC Atlantic/America (1)	3
EVERGREEN	1
MAGO CASH	1
MESA	1
NSD Soundwaves (1)	1
STEP ONE	1
TEXAS	1
URBAN SOUND	1

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COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE
/Publisher — Licensing Org.
Sheet Music Dist.

64 ANGER WAVES (C GRAIN)
/MP Studio, BMI;
79 AMERICAN FARMER
/Hall Baker, BMI
18 ANGEL IN YOUR ARMS
/Song Tailors, BMI/Tee Girl The Music, ASCAP;
52 BABY'S EYES
/CJ Bnds, BMI
66 BAR ROOM BLUES
/Dreamco, ASCAP/Make Believe, ASCAP/WB
ASCAP/Your Haven, BMI;
61 BETTY'S BEEN BAD
/Tall Girl, BMI;
5 BETWEEN BLUE EYES AND JEANS
/Hall-Clement, BMI/Lionel Delmore, BMI;
56 BLUE HIGHWAY
/Criss Keys, ASCAP/Oven Bird, ASCAP;
57 BREAK AWAY
/Criss Keys, ASCAP/April, ASCAP/Ides Of March,
ASCAP;
72 BUILDING BRIDGES
/Sailing, ASCAP/Grands, ASCAP/Drum Monkey, BMI;
58 CALIFORNIA BLUE
/Cedarwood, BMI;
13 CAN'T KEEP A GOOD MAN DOWN
/Sabal, ASCAP;
85 CAROLINA IN THE PINES
/Mystery, BMI;
11 THE CHAIR
/Tree, BMI/Larry Butler, BMI;
93 COLD SUMMER DAY IN GEORGIA
/Tuscadero, BMI/Cavanaugh, ASCAP;
45 CRY JUST A LITTLE BIT
/Cageyms, BMI, ASCAP;
28 DESPERADOS WAITING FOR A TRAIN
/Chappell, ASCAP/World, ASCAP;
20 DONCHA
/Rick Hall, ASCAP;
42 DOWN IN THE FLORIDA KEYS
/Hallnote, BMI/Unichappell, BMI;
35 DOWN THE ROAD (MOUNTAIN PASS)
/CBS Unart, BMI/Hickory Knot, ASCAP/April ASCAP;
24 DRIFTER'S WIND
/Bee N Raven, BMI/Varanna, BMI;
22 DRINKIN' AND DREAMIN'
/Tree Sons, ASCAP/Blue Lake, BMI/WB, ASCAP;
87 GET BACK TO THE COUNTRY
/Silver Fiddle, ASCAP;
59 THE HARDEST SONG
/Last Roll, BMI/No Discover, BMI;
12 HANG ON TO YOUR HEART
/Tree, BMI/Rightsong, BMI;
76 HAVE I GOT A DEAL FOR YOU
/Songmedia, BMI/Friday Night, BMI;
86 HAVE MERCY
/Irving, BMI;
94 HE WON'T GIVE IN
/M-Henry Street, ASCAP;
76 HEART DON'T DO THIS TO ME
/Songcastle, ASCAP/Cammarata, ASCAP;
54 HOLDIN' THE FAMILY TOGETHER
/Colfax Court, ASCAP;
82 HOMETOWN HEARTACHE
/Barclay, BMI/MDS, ASCAP;
51 I DON'T KNOW WHY YOU DON'T WANT ME
/Chrisalar, BMI/Ansonia, BMI/Cassnett, ASCAP/Granda
ASCAP;
24 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)
/Warner Tamerlane, BMI/Dusk Songs, BMI/Purnaga,
BMI;
89 I FEEL THE COUNTRY CALLIN' ME
/Landers Roberts, BMI;
28 I FELL IN LOVE AGAIN LAST NIGHT
/Written Group, BMI/Scarlet Moon BMI;
31 I KNOW THE WAY TO YOU BY HEART
/Blue Lake, BMI/Noond, BMI;
62 I NEVER KNEW LOVE (TILL I MADE IT WITH YOU)
/Hall-Clement, BMI;
11 I WANNA HEAR IT FROM YOU
/Silver Rain ASCAP/Dreamco, ASCAP;
15 I WANNA SAY YES
/Window Tamerlane, BMI/Three Steps ASCAP;
22 IF IT AIN'T LOVE
/Bierstan Mar, BMI/MCA, ASCAP;
16 IF IT WEREN'T FOR HIM
/Benefit, BMI/Warner Beach, BMI/Atlantic, BMI;
44 IF THE PHONE DOESN'T RING, IT'S ME
/Coral Reefer, BMI/Mr Dud Street, BMI/Brown Sky Rider
Songs, BMI, Cassmyles, ASCAP;
71 I'LL DANCE THE TWO STEP
/WB, ASCAP/Make Believe ASCAP/Beckaroo, BMI;
14 I'LL NEVER STOP LOVING YOU
/Music Corp Of America, BMI/Limbs,
ASCAP/Patchwork, ASCAP;
60 I'LL STILL BE LOVING YOU
/Sawgrass, BMI/Tuscadero, BMI;
97 I'M FOR LOVE
/Bringchic, BMI;
16 I'M GONNA LEAVE YOU TOMORROW
/Chappell, ASCAP/Unichappell, BMI;
99 I'M NOT LEAVING (I'M JUST GETTING OUT OF YOUR WAY)
/Tree, BMI/Lamy Butler, BMI/Southwing, ASCAP;
67 I'M TRYING MY TIME
/Silverking, BMI/Blue And Boot, ASCAP;
96 IN ANOTHER MINUTE
/Tree, BMI/Criss Keys, ASCAP;
98 I'VE GOT THE HEART FOR YOU
/Make Believe, ASCAP/WB, ASCAP;
11 KERN RIVER
/Mt Shasta, BMI;
36 LIE TO YOU FOR YOUR LOVE
/Easy Blue, ASCAP/Bentley Bros, ASCAP/Simple
Choice, BMI;
8 A LONG AND LASTING LOVE
/Prince Street, ASCAP/Screen Gems, BMI;
1 LOST IN THE FIFTIES TONIGHT(IN THE STILL)
/Lodge Hall, ASCAP/Two Sons, ASCAP/WB,
ASCAP/Silver Blue, BMI;
96 (LOVE ALWAYS) LETTER TO HOME
/Lamar End, BMI;
70 LOVE IS NAIVE
/Irving, BMI;
9 LOVE TALKS
/Criss Keys, ASCAP/Tree, BMI/Clync, BMI;
55 LOVIN' UP A STORM
/Dayenu, ASCAP/Stan Cornelius, ASCAP;
43 ME & PAUL
/Willie Nelson, BMI;
2 MEET ME IN MONTANA
/I WILL U, BMI;
49 MODERN DAY ROMANCE
/Golden Bridge, ASCAP/MCA, ASCAP;
78 MY HEART HOLDS ON
/Lamyers Daughter, BMI;
91 MY TOOT TOOT
/Sail Son, BMI/Flattown, BMI;
17 NEVER BE YOU
/Gone Caller, ASCAP;
34 NOBODY KNOWS LIKE A FOOL
/Agent, ASCAP/New and Used, ASCAP/Blackwood
BMI/Jack Music, BMI;
80 NOT ANOTHER HEART SONG
/Chappell, ASCAP/Rutee, ASCAP/Unichappell, BMI;
81 ON THE OTHER HAND
/Written Group, BMI/Scarlet Moon BMI/MCA
ASCAP/Don Schlitz, ASCAP;
69 ONLY IN MY MIND
/Jack & Bill, ASCAP/Reba McEntire, ASCAP;
86 OUT OF SIGHT, OUT OF MIND
/Kam, BMI;
65 PRETTY LADY
/April ASCAP/Keith Stegall, ASCAP;
87 P.S
/Mudd Cash, ASCAP;
100 REAL LOVE
/Dub Dove, BMI/Mulwee, ASCAP/Cathenpatch, ASCAP;
27 RIVER IN THE RAIN
/Tree, BMI/Ragan Miller, BMI;
63 SAILING HOME TO ME
/Criss Keys, ASCAP/Warner Tamerlane BMI;
53 SHE'S COMIN' BACK TO SAY GOODBYE
/Dub Dove, BMI/Blue Patch, BMI;
83 SHE'S SINGLE AGAIN
/Blackwind, BMI/April ASCAP/New and Used, ASCAP;
74 SMOKIN' DOPE (ROCK IN THE ROAD)
/Warner Bros., ASCAP/Down N Dove, BMI/Irving, BMI;
5 SOME FOOLS NEVER LEARN
/Sweet Baby, BMI;
47 SOMEBODY ELSE'S FIRE
/Love Wheel BMI;
30 STAND UP
/Old Friends, BMI/Criss Keys ASCAP;
73 THEY NEVER HAD TO GET OVER YOU
/Back Nail, ASCAP;
21 THING ABOUT YOU
/Gone Caller, ASCAP;
95 THIS AIN'T DALLAS
/Bocephus, BMI;
75 TIL A TEAR BECOMES A ROSE
/Ager, ASCAP/Satisfaction, ASCAP;
23 TOKYO OKLAHOMA
/Cedarbrook, BMI/John Anderson BMI;
10 TOO MUCH ON MY HEART
/Statler Brothers, BMI;
4 TOUCH A HAND, MAKE A FRIEND
/Irving, BMI/Last Memphis, BMI;
77 TWO OLD CATS LIKE US
/BIG ASCAP/Tree, BMI/Ragan Miller, BMI;
37 UP ON YOUR LOVE
/Music Corp Of America, BMI;
41 USED TO BLUE
/A Little More Music ASCAP/Custom Crystal BMI;
84 WHEN I GET HOME
/Luther Dill Lover BMI;
3 WHO'S GONNA FILL THEIR SHOES
/WB ASCAP/Two Sons ASCAP/Tree BMI

SHEET MUSIC AGENTS

are listed for piano vocal sheet music copies and may not represent in-and-false rights

ABP April Blackwood
A.M. Alma
B-M Bulwark Mills
B-J Big Throw
BP Bradley
CPP Columbia Pictures
HAN Hansen
HL Hal Leonard
IMW Ivan Mogul
MCA MCA
PSP Peer Southern
PLY Plymouth
WBM Warner Bros.

MARLBORO TOUR EXPANDS

(Continued from page 41)

mouth is helping build audiences."

Keim adds that using so many different headliners and packaging the acts in various combinations keeps the show fresh for audiences. "We don't want Marlboro to be associated with only one group of performers or one act," he says. "We enjoy keeping the shows balanced, and sometimes the artists you want for a particular market just aren't available. This way, we can plan around their schedules and give a number of performers a chance to appear with Marlboro."

Marlboro Country underwrote the live production costs for the recent FarmAid concert, contributing rights, staging, sound, video and screens from its tour, as well as video director Sandi Fullerton and production directors Ian Knight and Morris Lyda.

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BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1984
- Top Ten Country Singles, 1948-1984
- Top Country Singles Of The Year, 1946-1984
- Number One Country Albums, 1964-1984
- Top Ten Country Albums, 1964-1984
- Top Country Albums Of The Year, 1965-1984

WRITE: Billboard Chart Research, Attn: Debra Todd.
1515 Broadway, New York, NY 10036

FOR WEEK ENDING OCTOBER 5, 1985

Billboard® TOP COUNTRY ALBUMS

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Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)†	TITLE
1	2	1	21	**RONNIE MILSAP** RCA AHL1 5425 (8 98) (CD) 4 weeks at No. One	GREATEST HITS VOL. 2
2	1	2	19	**W.JENNINGS,W.NELSON,J.CASN,K.KRISTOFFERSON** COLUMBIA FC 40054	HIGHWAYMAN
3	5	5	20	**THE STATLER BROTHERS** MERCURY 824 420-1 PO1/GRAM (8 98)	PARDNERS IN RHYME
4	3	3	19	**HANK WILLIAMS, JR.** WARNER/CURB 25267 (WARNER BROS. (8 98)	FIVE-O
5	4	4	28	**GEORGE STRAIT** MCA 5587 (8 98) (CD)	GEORGE STRAIT'S GREATEST HITS
6	6	7	14	**ROSANNE CASH** COLUMBIA FC 39463	RHYTHM AND ROMANCE
7	7	6	33	**ALABAMA** ● RCA AHL1 5330 (8 98) (CD)	40 HOUR WEEK
8	8	9	25	**MERLE HAGGARD** EPIC FE 39602	KERN RIVER
9	9	8	29	**WILLIE NELSON** COLUMBIA FC 40008	ME AND PAUL
10	11	11	25	**THE OAK RIDGE BOYS** MCA 5555 (8 98)	STEP ON OUT
11	12	13	12	**JIMMY BUFFETT** MCA 5400 (8 98)	THE LAST MANGO IN PARIS
12	10	10	20	**RESTLESS HEART** RCA DPC1 5369 (5 98)	RESTLESS HEART
13	14	14	10	**ROCKIN' SIDNEY** EPIC BFE 40153	MY TOOT TOOT
14	15	17	11	**NITTY GRITTY DIRT BAND** WARNER BROS. 25356	PARTNERS, BROTHERS AND FRIENDS
15	13	12	21	**LEE GREENWOOD** MCA 5582 (8 98) (CD)	GREATEST HITS
16	16	18	19	**CHARLY MCCLAIN** EPIC FE 39871	RADIO HEART
17	17	15	46	**THE JUDDS** ● RCA CURB AHL1 5319 (8 98) (CD)	WHY NOT ME
18	19	19	11	**THE BELLAMY BROTHERS** MCA CURB 5588 MCA	HOWARD & DAVID
19	21	21	8	**GARY MORRIS** WARNER BROS. 25279 (8 98)	ANYTHING GOES
20	18	16	32	**SAWYER BROWN** CAPITOL CURB ST-12391 CAPITOL (8 98)	SAWYER BROWN
21	27	62	3	**EXILE** EPIC BFE 40000	HANG ON TO YOUR HEART
22	30	47	3	**THE FORESTER SISTERS** WARNER BROS. 25304	THE FORESTER SISTERS
23	20	20	21	**JOHN SCHNEIDER** MCA 5562 (8 98)	TRYING TO OUTRUN THE WIND
24	26	30	8	**WAYLON JENNINGS** RCA AHL1 5420 (8 98)	TURN THE PAGE
25	23	26	10	**JOHN ANDERSON** WARNER BROS. 25211 (8 98)	TOKYO, OKLAHOMA
26	33	35	60	**RAY CHARLES** COLUMBIA FC 39415	FRIENDSHIP
27	38	32	10	**SOUTHERN PACIFIC** WARNER BROS. 25206 (8 98)	SOUTHERN PACIFIC
28	38	43	6	**GEORGE JONES** EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
29	23	10	10	**JANIE FRICKE** COLUMBIA 39975	SOMEBODY ELSE'S FIRE
30	31	26	18	**T.G. SHEPPARD** COLUMBIA FC 40007	LIVIN' ON THE EDGE
31	32	26	25	**CRYSTAL GAYLE** WARNER BROS. 25154 (8 98)	NOBODY WANTS TO BE ALONE
32	33	33	18	**DAN FOGELBERG** FULL MOON EPIC FE 39616 EPIC	HIGH COUNTRY SNOWS
33	38	37	43	**GEORGE STRAIT** ● MCA 5518 (8 98) (CD)	DOES FORT WORTH EVER CROSS YOUR MIND
34	64	35	8	**MARIE OSMOND** CAPITOL CURB ST-12418 CAPITOL (8 98)	THERE'S NO STOPPING YOUR HEART
35	36	64	8	**GENE WATSON** EPIC BFE 40076	MEMORIES TO BURN
36	37	36	19	**VERN GOSDIN** COMPLEAT 6770(L) PO1/GRAM (8 98)	TIME STOOD STILL
37	33	31	49	**RICKY SKAGGS** EPIC FE 39410 (CD)	COUNTRY BOY
38	34	33	28	**CONWAY TWITTY** WARNER BROS. 25297 (8 98)	DON'T CALL HIM A COWBOY
39	40	37	47	**JOHN CONLEE** MCA 5521 (8 98)	BLUE HIGHWAY
40	41	41	6	**JIM GLASER** MCA 5612 (8 98)	PAST THE POINT OF NO RETURN
41	59	65	3	**NEIL YOUNG** GUFFEN GHS 24060 WARNER BROS.	OLD WAYS
42	39	39	73	**THE STATLER BROTHERS** MERCURY 818 652-1 PO1/GRAM (8 98) (CD)	ATLANTA BLUE
43	35	29	11	**REBA MCENTIRE** MCA 5585	HAVE I GOT A DEAL FOR YOU
44	42	35	25	**THE KENDALLS** MERCURY 824 250-1 PO1/GRAM (8 98)	TWO HEART HARMONY
45	45	46	34	**STEVE WARINER** MCA 5549 (8 98)	ONE GOOD NIGHT DESERVES ANOTHER
46	50	42	77	**ALABAMA** ● RCA AHL1 4929 (8 98) (CD)	ROLL ON
47	NEW ▶			**GEORGE STRAIT** MCA 5605 (8 98)	SOMETHING SPECIAL
48	46	45	24	**KATHY MATTEA** MERCURY 824 308-1 PO1/GRAM (8 98)	FROM MY HEART
49	48	49	211	**WILLIE NELSON** ▲² COLUMBIA KC 237542 (CD)	GREATEST HITS
50	49	51	35	**EO BRUCE** RCA AHL1 5324 (8 98)	HOMECOMING
51	47	38	31	**DOLLY PARTON** RCA AHL1 5414 (8 98)	REAL LOVE
52	43	34	54	**EXILE** EPIC FE 39434	KENTUCKY HEARTS
53	52	54	58	**THE OAK RIDGE BOYS** ● MCA 5496 (8 98) (CD)	GREATEST HITS 2
54	56	44	35	**EMMYLOU HARRIS** WARNER BROS. 25205 (8 98)	THE BALLAD OF SALLY ROSE
55	54	58	14	**LACY J. DALTON** COLUMBIA FC 40028	CAN'T RUN AWAY FROM YOUR HEART
56	55	57	24	**THE WHITES** MCA CURB 5562 MCA (8 98)	WHOLE NEW WORLD
57	57	52	127	**JOHN CONLEE** MCA 5406 (8 98)	JOHN CONLEE'S GREATEST HITS
58	53	48	387	**WILLIE NELSON** ▲² COLUMBIA JC 35305 (CD)	STARDUST
59	51	50	13	**MAC DAVIS** MCA 5590 (8 98)	TILL I MADE IT WITH YOU
60	58	59	185	**WILLIE NELSON** ▲² COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
61	62	56	133	**ALABAMA** ▲² RCA AHL1 4628 (8 98) (CD)	THE CLOSER YOU GET
62	NEW ▶			**DAN SEALS** EMI AMERICA ST 17166 (8 98)	WON'T BE BLUE ANYMORE
63	60	60	23	**REBA MCENTIRE** MERCURY 824 242-1 PO1/GRAM (8 98)	THE BEST OF REBA MCENTIRE
64	68	—	6	**TOM T. HALL** MERCURY 442 824-508-1 PO1/GRAM (8 98)	SONG IN A SEASHELL
65	10	10	8	**LANE BRODY** EMI AMERICA ST 17160 (8 98)	LANE BRODY
66	63	64	18	**LEON EVERETTE** MERCURY 824030-1 PO1/GRAM	WHERE'S THE FIRE
67	66	63	188	**ALABAMA** ▲² RCA AHL1 4229 (8 98) (CD)	MOUNTAIN MUSIC
68	69	69	7	**EDDY RAVEN** RCA AHL1 5401 (8 98)	LOVE AND OTHER HARD TIMES
69	63	64	18	**KEITH STEGALL** EPIC 39612	KEITH STEGALL
70	65	68	26	**THE STATLER BROTHERS** MERCURY 812 184-1 PO1/GRAM	TODAY
71	63	63	8	**THE 'BAMA BAND** COMPLEAT 6771(L) PO1/GRAM (8 98)	THE 'BAMA BAND
72	71	70	100	**GEORGE STRAIT** ● MCA 5450 (8 98)	RIGHT OR WRONG
73	70	73	8	**LORETTA LYNN** MCA 5613 (8 98)	JUST A WOMAN
74	75	75	135	**HANK WILLIAMS, JR.** ▲ WARNER/CURB 25252 (WARNER BROS.) (8 98) (CD)	HANK WILLIAMS JR'S GREATEST HITS
75	64	53	27	**TAMMY WYNETTE** EPIC 39971 (8 98)	SOMETIMES WHEN WE TOUCH

† Albums with the greatest sales gain this week. §CD=Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. "CBS Records does not issue a suggested list price for its product.



Sportin' Life. At a party for his "So Many Rivers" album, Bobby Womack is flanked by two ex-jocks turned businessmen. Willie Davis, left, former Green Bay Packer all-pro and owner of Los Angeles radio station KACE, and ex-heavyweight champ and current sports agent Ken Norton smile with Womack at Los Angeles' Paradise 24 club.

Morris Day's Solo Career Takes Root

Time-less Singer Branches Out With 'Oak Tree' Single

BY NELSON GEORGE

NEW YORK Can a dance craze be designed around an oak tree? These and other thorny questions are raised by Morris Day's first solo album, "The Color Of Success," on Warner Bros.

The flamboyant and funny ex-Time lead vocalist is hoping that his single "The Oak Tree" will take root while he prepares for a 65- to 70-city tour of small halls this fall and continues screening scripts for a film in 1986.

Day says his highly autobiographical album took him "six months to record, but the songs didn't take that long to write. When I record a song, the vocal is easy. The most difficult part is the phrasing and to make sure the words make sense. Some words make sense, but I don't necessarily sound right singing them.

"I didn't want to use any of the old guys," Day notes, "because everybody was expecting me to, and not just as a safety maneuver. I didn't want anybody back home to know what I was doing. I wanted it to be a surprise. So I used new people I'd met in Los Angeles and kept it to myself."

As a result, the playing credits on Day's album list Los Angeles session aces Howie Rice, Greg Phillinganes and ex-Earth, Wind & Fire keybaordist Larry Dunn.

Unlike the work of other ex-Prince intimates, Day's album doesn't sound like an extension of the Minneapolis sound, though the singer notes, "A lot of people think it still has the Midwestern sound, as opposed to the Los Angeles stuff. It sounds a little different, a little L.A.-ish. This is the first time I really had a chance to do the music the way I see fit.

"It was the first time I produced a record, so I was standing around 'the kitchen.' When I first got to the studio, scratching my head saying, 'Damn, what do I do first?,' I went in there and things worked out cool."

The title track, one of several on the album that comment on Day's hectic last year of activity, humorously answers his critics. "I was getting a lot of fan mail like 'Why did you leave Prince?' and 'Who do you think you are?,' a lot of stuff like that," says Day. "There was a rumor from what I understand that members of my old band thought I left them hanging. I didn't understand that.

"It wasn't like I was directing it to them, but the song came to me like that. It was like briefly taking a look at 'Maybe there's a real side to this person.' These were the statements I wanted to make."

Although his advisors wanted him to wait for a second album before touring, Day, backed by a five-piece band and female backup singers, will be going on the road soon, perfoming material from his new album as well as his favorite Time songs, "Ice Cream Castles" and "Gigolos Get Lonely Too."

Day says his management company, Gavin, Morey & Addis, has been swamped with scripts for the "Purple Rain" star, though no decision has been made on his next film project. One script that caught Day's eye, he says, "has me playing a prison immate. I thought that was cool, but I just can't see myself wearing prison issue."



The Glamorous Life. Warner Bros. artist Sheila E. beams at the Jack The Rapper convention after being awarded the key to Atlanta by Mayor Andrew Young, right. Jack Gibson looks on.

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THE RHYTHM & THE BLUES

by Nelson George



FANS OF THE "MOTOWN 25" SPECIAL will remember the bits of black-and-white archival footage intercut with live performances of Motown's stars. The source of much of that footage was an English television show called "Ready, Steady, Go" that in March, 1965 feaured Stevie Wonder, the Temptations, Martha & the Vandellas, the Miracles, the Supremes and the Earl Van Dyke Sextet.

That show is now available from a Sony Video for $29.95, and it's required viewing for all "Big Chill" children. As the people who put together the Motown special obviously knew, this is some of the best film ever made of the Motown Revue at its peak. Hosted unobtrusively by Dusty Springfield, the show is packed with good performances. Little Stevie Wonder is wonderfully frantic, Martha Reeves quite forceful, and the Earl Van Dyke Sextet, also known as the Motown house band, is cooking.

The tape is particularly timely since it highlights the often forgotten performing skill of the Temptations' David Ruffin. Singing lead on "It's Growing" and "My Girl," Ruffin not only sings beautifully, but dominates the camera with an impassioned yet sly attitude. Between leaving the Temptations in the late '60s and joining with Daryl Hall & John Oates for the Apollo recording, Ruffin's career has been a bumpy road. But this tape makes it clear that he was one of the major entertainers of Motown's golden era.

An exciting look at the '65-vintage Motown Revue

ANYONE WITH photos, posters or films of performers who made a contributinn to popular music in Philadelphia should contact Dyana Williams at the Black Music Assn.'s office, 1500 Locust St., Suite 1905, Philadelphia 19102. The phone number is (215) 545-8600. The material will be used in a 20-minute documentary celebration of Philadelphia music to be shown at the BMA conference, Oct. 17-19.

SHORT STUFF: The promising young English vocalist **Jaki Graham** makes her Stateside debut with "Heaven Knows" on Capitol. The **Derek Bramble**-produced album is yet another example of the classy, melodic Brit-soul sounds that in many cases are outstripping American-made black music in song structure and production values. Songs like "Round And Around" and "Heaven Knows" are ready for radio . . . Washington native **Frankie Kelly** has cut a tribute to his city's favorite son, **Marvin Gaye**. The record, "Ain't That The Truth," is on the Allegiance label . . . It will be fascinating to see the reaction to **Diana Ross'** "Eaten Alive," which features the songwriting and production talents of **the Bee Gees** and **Michael Jackson**—a marriage of the biggest female star of the '60s with the biggest acts of the late '70s and early '80s. The record will get airplay—but, despite the reputations of all involved, will it sell through? . . . Critic **Greg Tate** is writing a book on **George Clinton** for Randon House's Musician book series . . . **Roy Ayers'** "You Might Be Surprised" is coming soon on Columbia. **Mtume** produced four cuts, including one featuring his band's lead vocalist **Tawatha**, "Programmed For Love," and one featuring **B.J. Nelson**, "Slip n' Slide." **Jean Carn** provides vocals on two Ayers-produced tracks, "Can I See You"and the title cut . . . **Freddie Jackson's** "Rock Me Tonight" album on Capitol has been certified platinum . . . Producer **Glenn Ellis'** recently recorded in-concert videotape of **Patti LaBelle** has been sold to HBO, and he's set to tape a program on **Stevie Wonder** in October. Through the facilities of Philadelphia-based E.J. Stewart Productions, Ellis was responsible for **Teddy Pendergrass'** Cinemax "Album Tracks" special of last year.

Doug E. Fresh's "La-Di-Da-Di," found on the 12-inch of his rap hit "The Show," is generating considerable East Coast airplay despite a warning that the basically *a cappella* rap is "suggestive" . . . **Nile Rodgers** is at it again, this time producing **Sheena Easton** . . . **Teddy Pendergrass'** next Elektra album, "Working It Back," is slated for a mid-October release, with **Womack & Womack**, **Linda Creed** and Pendergrass himself among the producers. One song, a Womack & Womack composition called "Lonely Color Blue," is reportedly a homage to Philadelphia music . . . The first single from **Eugene Wilde's** second Philly World album, "Serenade," is "Don't Say No Tonight." Production was handled by **Donald R. Robinson**, who coproduced Wilde's No. 1 black single "Gotta Get You Home Tonight"—which is also the B side of the new single . . . The soundtreak to the action flick "The Protector" is on street-oriented Easy Street Records . . . Perhaps influnced by **Prince**, **Eddie Murphy** uses a pseudonym in the credits on his new vocal album, "How Could It Be." **Aquil Fudge**, quite clearly Mr. Murphy, is listed as producer of all the tracks except "Everything's Coming Up Roses," written and produced by **Stevie Wonder**, and the single, "Party All the Time," written and produced by **Rick James**. Fudge/Murphy also produced one Wonder song, "Do I" . . . There's an interesting piece on **Nina Simone** in the October issue of Essence . . . **The Young Black Programmers Coalition** is holding its October meeting in Dallas.

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

91 REPORTERS

			NEW ADDS	TOTAL ON
LUTHER VANDROSS	WAIT FOR LOVE	EPIC	25	39
SYSTEM	THIS IS FOR YOU	MIRAGE	19	20
DIANA ROSS	EATEN ALIVE	RCA	19	60
BERNARD WRIGHT	WHO DO YOU LOVE	MANHATTAN	17	30
RAY PARKER JR.	GIRLS ARE MORE FUN	ARISTA	15	15

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036

RETAIL BREAKOUTS

139 REPORTERS

			NUMBER REPORTING
TA MARA & THE SEEN	EVERYBODY DANCE	A&M	22
DURELL COLEMAN	SOMEBODY TOOK MY LOVE	ISLAND	15
MORRIS DAY	THE OAK TREE	WARNER BROS.	15
ARETHA FRANKLIN	WHO'S ZOOMIN' WHO	ARISTA	14
RICK JAMES	SPEND THE NIGHT WITH ME	GORDY	11

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Billboard

HOT BLACK SINGLES

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Compiled from a national sample of retail store and one stop sales reports and radio playlists

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER, DISTRIBUTING LABEL
1	2	4	9	**YOU ARE MY LADY** (B EASTMOND/B EASTMOND) — 1 week at No. One	FREDDIE JACKSON, CAPITOL 5495
2	5	6	9	**I WISH HE DIDN'T TRUST ME SO MUCH** (B WOMACK, J GADSON, P LUKER, H PAYNE, J LUSANA)	BOBBY WOMACK, MCA 52624
3	1	1	12	**OH SHEILA** (READY FOR THE WORLD, M RILEY, G STROZIER, G VALENTINE)	◆ READY FOR THE WORLD, MCA 52636
4	9	18	5	**PART-TIME LOVER** (S WONDER/S WONDER)	STEVIE WONDER, TAMLA 1808 MOTOWN
5	13	25	6	**THE SHOW** (D BELL, D COTTON, D DAVIS, R WALTERS)	DOUG E. FRESH & THE GET FRESH CREW, REALITY 242 DANYA FANTASY
6	3	2	15	**SAVING ALL MY LOVE FOR YOU** (M MASSER, M MASSER, G GOFFIN)	◆ WHITNEY HOUSTON, ARISTA 1 9381
7	6	7	12	**DARE ME** (R PERRY, S LORBER, D INNIS)	◆ THE POINTER SISTERS, RCA 14128
8	8	10	11	**OBJECT OF MY DESIRE** (R DIAMOND, L JOB, R ADEYEMO, E PHILLIPS, R DIAMOND)	◆ STARPOINT, ELEKTRA 7 69621
9	4	3	13	**CHERISH** (J BONNEFOND, R BELL, KOOL & THE GANG, R BELL, J TAYLOR, KOOL & THE GANG)	KOOL & THE GANG, DE LITE 810 849 7, POLYGRAM
10	19	27	6	**SINGLE LIFE** (L BLACKMON, L BLACKMON, P JENKINS)	CAMEO, ATLANTA ARTISTS 884 010 7, POLYGRAM
11	11	14	12	**I MISS YOU** (KLYMAXX, L MALSBY, L MALSBY)	KLYMAXX, MCA CONSTELLATION 52606, MCA
12	12	17	10	**YOUR PLACE OR MINE** (A A JONES, BARRAYS, A A JONES)	◆ THE BAR-KAYS, MERCURY 880 966 7, POLYGRAM
13	16	22	7	**I'LL BE GOOD** (B WATSON, B SWEDEN, RENE & ANGELA, P MOORE, B WINBUSH)	◆ RENE & ANGELA, MERCURY 884 006 7, POLYGRAM
14	14	15	9	**SCREAMS OF PASSION** (DAVID Z, THE FAMILY, ST. PAUL, SUSANNAH)	FAMILY, PAISLEY PARK 7 28953, WARNER BROS.
15	10	13	10	**DANCE ELECTRIC** (PRINCE, A CYMONE (PRINCE))	◆ ANDRE CYMONE, COLUMBIA 38 05435
16	18	20	7	**STAND BY ME** (M WHITE, R BUCHANAN, B E KING, J LEIBER, M STOLLER)	MAURICE WHITE, COLUMBIA 38 05571
17	17	19	11	**ALL FALL DOWN** (N MARTINELLI, B BLUE, R SMITH)	FIVE STAR, RCA 14108
18	7	5	15	**ALL OF ME FOR ALL OF YOU** (DIMPLES, DIMPLES, B WILSON, J SILVA)	◆ 9 9, RCA 14082
19	25	29	7	**SILVER SHADOW** (D LEWIS, W LEWIS, D LEWIS, W LEWIS)	ATLANTIC STARR, A&M 2766
20	31	52	4	**THE OAK TREE** (M DAY, M DAY)	MORRIS DAY, WARNER BROS. 7 28899
21	26	26	8	**HARD TIMES FOR LOVERS** (A BAKER, R SCHER, L GOLDEN, R SCHER, L GOLDEN)	JENNIFER HOLLIDAY, GEFFEN 7 28958, WARNER BROS.
22	30	35	8	**JUST ANOTHER LONELY NIGHT** (R GAMBLE, L A HUFF, R GAMBLE, L A HUFF)	THE O'JAYS, PIR 50013, MANHATTAN
23	33	51	8	**YOU WEAR IT WELL** (L DEBARGE, L DEBARGE, E DEBARGE)	EL DEBARGE WITH DEBARGE, GORDY 1804 MOTOWN
24	20	8	10	**FLY GIRL** (T CURRIER, D SPRADLEY, (STROMAN, MALLOY, SHERIFF, COOPER, CURRIER, SPRADLEY))	BOOGIE BOYS, CAPITOL 5498
25	10	10	10	**POP LIFE** (PRINCE & REVOLUTION (PRINCE & REVOLUTION))	PRINCE & THE REVOLUTION, PAISLEY PARK 7 28998, WARNER BROS.
26	23	10	10	**HOT SPOT** (B HARRIS, L HAHN, (B HARRIS, M MCCLAIN, R HARRISON))	THE DAZZ BAND, MOTOWN 1800
27	32	31	8	**TRAPPED** (R BURGESS, (C ABRAMS, M FREEMAN))	COLONEL ABRAMS, MCA 52638
28	10	10	10	**I'M LEAVING BABY** (M STARR, (M COOPER, W WALLACE))	◆ CON FUNK SHUN, MERCURY 880 918 7, POLYGRAM
29	26	31	10	**STAND UP** (H JOHNSON, (H JOHNSON, J KNIGHT))	HOWARD JOHNSON, A&M 2752
30	34	39	8	**MAKE YOUR MOVE ON ME BABY** (C SINGLETON, (C SINGLETON, MM))	◆ CHARLIE SINGLETON, ARISTA 1 9380
31	41	59	4	**WHO'S ZOOMIN' WHO** (N M WALDEN, (N M WALDEN, P GLASS, A FRANKLIN))	ARETHA FRANKLIN, ARISTA 1 9410
32	21	9	13	**WE DON'T NEED ANOTHER HERO (THUNDERDOME)** (BRITTEN, T BRITTEN, G LYLE)	◆ TINA TURNER, CAPITOL 5491
33	39	40	7	**PRIVATE PROPERTY** (A A JONES, (A A JONES))	CARL CARLTON, CASABLANCA 880 949 7, POLYGRAM
34	24	16	12	**MYSTERY LADY** (R DIAMOND, (R DIAMOND, B OCEAN, J WOODLEY))	◆ BILLY OCEAN, JIVE 1 9374, ARISTA
35	28	23	14	**I WANT MY GIRL** (J JOHNSON, (J JOHNSON))	◆ JESSE JOHNSON'S REVUE, A&M 2749
36	40	44	6	**THERE'S NOTHIN' OUT THERE** (A MARDIN, (P LEONARD, W CARTER, P PERFUMO))	PEABO BRYSON, ELEKTRA 7 69612
37	46	53	6	**I WANT TO FEEL I'M WANTED** (BEVERLY, (F BEVERLY))	MAZE FEATURING FRANKIE BEVERLY, CAPITOL 5510
38	52	72	3	**EVERYBODY DANCE** (J JOHNSON, (J JOHNSON, TAMARA))	TA MARA & THE SEEN, A&M 2768
39	47	58	5	**SOMEBODY TOOK MY LOVE** (D MERSHEIMER, (C PRAWARZ, R MARX))	DURELL COLEMAN, ISLAND 7 99605, ATLANTIC
40	57	75	4	**KRUSH GROOVE (CAN'T STOP THE STREET)** (R TITTLE, (M DAHLSTROM, T MIDNIGHT))	CHAKA KHAN, WARNER BROS. 7 28923
41	50	57	5	**COOLIN' OUT** (D LAMBERT, (D EDWARDS, O WILLIAMS, D ENGLISH))	DENNIS EDWARDS, GORDY 1805 MOTOWN
42	56	69	4	**PARTY ALL THE TIME** (R JAMES, (R JAMES))	EDDIE MURPHY, COLUMBIA 38 05609
43	55	73	4	**THE WAY YOU DO THE THINGS YOU DO/MY GIRL** (D HALL, J OATES, (E MCLEAN, MOUNTAIN, (A ROBINSON, JR., R ROGERS, R WHITE))	DARYL HALL & JOHN OATES, RCA 14178
44	51	63	5	**ARE YOU READY?** (M [illegible], (C [illegible], J HILL))	THE STAPLE SINGERS, PRIVATE I 4 05565, EPIC
45	35	32	13	**HELLO STRANGER** (B SIMMONS, J [illegible], (B LEWIS))	CARRIE LUCAS, MCA CONSTELLATION 52602, MCA
46	38	28	11	**A LITTLE BIT OF HEAVEN** (G [illegible], M [illegible], (H [illegible], G [illegible]))	NATALIE COLE, MODERN 7 99630, ATLANTIC
47	72	89	3	**CARAVAN OF LOVE** (C JASPER, [illegible], M [illegible], (E ISLEY, C JASPER, M ISLEY))	◆ ISLEY/JASPER/ISLEY, DIS ASSOCIATED 04961, EPIC
48	36	36	9	**SISTER FATE** (SHEILA E., [illegible])	SHEILA E., WARNER BROS. 7 28955
49	70	—	2	**EATEN ALIVE** (B GIBB, M JACKSON, B GIBB, HARRISON, A CULLEN, (D GIBB, M GIBB, M JACKSON))	DIANA ROSS, RCA 14191
50	37	26	11	**STRONGER TOGETHER** (M [illegible], C HARRIS, [illegible], (C [illegible]))	SHANNON, MIRAGE 7 99636, ATLANTIC
51	27	24	16	**FREEWAY OF LOVE** (N M WALDEN, (N M WALDEN, J COHEN))	◆ ARETHA FRANKLIN, ARISTA 1 9354
52	62	79	3	**SPEND THE NIGHT WITH ME** (R JAMES, (R JAMES))	RICK JAMES, GORDY 1806 MOTOWN
53	49	47	9	**CHOOSE ME** (N MARTINELLI, (MCINTOSH, NICHOL, EUGENE))	LOOSE ENDS, VIRGIN MCA 52637, MCA
54	43	41	15	**IF YOU WERE HERE TONIGHT** (M MOORE, M MOORE)	ALEXANDER O'NEAL, TABU A 05418, EPIC
55	64	74	4	**JAM MASTER JAMMIN'** (R SIMMONS, L SMITH, (L SIMMONS, D MCDANIELS, J FLUDD, L SMITH))	RUN-D.M.C., PROFILE 7080
56	48	43	21	**I WONDER IF I TAKE YOU HOME** (FULL FORCE, (FULL FORCE))	◆ LISA LISA/CULT JAM WITH FULL FORCE, COLUMBIA 38-04886
57	75	83	3	**BABY I'M SORRY** (WIZ WIZ, [illegible], (LETTA, R MARIE))	R.J.'S LATEST ARRIVAL, ATLANTIC 7 89510
58	59	66	5	**GOTTA BE A WINNER** (E MATTHEW, H HARRIS, (H HARRIS, G WILLIAMS))	HUEY "BABY" HARRIS, PROFILE 5075
59	NEW▶			**WAIT FOR LOVE** (L VANDROSS, [illegible], (L VANDROSS, N ADDERLY JR.))	LUTHER VANDROSS, EPIC 34 05610
60	78	—	2	**I CAN'T BELIEVE IT (IT'S OVER)** (R EVANS, [illegible], (R EVANS, L BRITTON))	MELBA MOORE, CAPITOL 5220
61	73	82	3	**STOP PLAYING ON ME** (R O MILLER, (R D MILLER, N MCDUFFIE))	VIKKI LOVE, 4TH & B'WAY 818, ATLANTIC
62	77	88	3	**SHAKE 'EM DOWN** (DIMPLES, B WILSON, (DIMPLES, B WILSON, J PILLA))	DIMPLES, RCA 14157
63	84	—	2	**FALL DOWN (SPIRIT OF LOVE)** (R WRIGHT, (R WRIGHT, V BENFORD))	TRAMAINE, A&M 2763
64	66	68	6	**ORESS YOU UP** (N RODGERS, (P STANZIALE, A LARUSSO))	◆ MADONNA, SIRE 7 28919, WARNER BROS.
65	58	56	7	**SHOUT** (C HUGHES, (R ZABEL, STANLEY))	◆ TEARS FOR FEARS, MERCURY 880 294 7, POLYGRAM
66	68	71	5	**SUSPICIOUS** (A REID, (C GREENE, O SIMMONS, P ROBERSON, A REID, K EDMONDS))	DEELE, SOLAR 7 69615, ELEKTRA
67	85	—	2	**HARD CORE REGGAE** (K BLOW, (K BLOW, D REEVES, O WIMBLEY, D ROBINSON, M MORALES))	FAT BOYS, SUTRA 038
68	63	61	8	**VICTIM OF DESIRE** (D ROBINSON, (D ROBINSON))	VERONICA UNDERWOOD, PHILLY WORLD 7 99622, ATLANTIC
69	71	76	4	**BULLET PROOF** (G CLINTON, G SHIDER, (G CLINTON, ST SONG))	GEORGE CLINTON, CAPITOL 5504
70	83	85	4	**BABY IT'S YOU** (C MAYFIELD, C MAYFIELD)	CURTIS MAYFIELD, CRC 85-001
71	86	87	8	**DANCING ON THE JAGGED EDGE** (N RODGERS, (C P BRYANT, D HERRING, L MCBROOM))	SISTER SLEDGE, ATLANTIC 7 89520
72	32	28	8	**EYE TO EYE** (G STEVENSON, (P COX, R DRUMMIE))	GO WEST, CHRYSALIS 4-42903
73	NEW▶			**SAY I'M YOUR NUMBER ONE** (STOCK, AITKEN, WATERMAN, (STOCK, AITKEN, WATERMAN))	PRINCESS, NEXT PLATEAU 50039
74	74	65	8	**JANET** (D LAMBERT, (P GOLDE, PFOK, B CALDWELL))	COMMODORES, MOTOWN 1802
75	85	—	8	**MIAMI VICE THEME** (J HAMMER, (J HAMMER))	JAN HAMMER, MCA 52656
76	76	77	8	**THE ROCK** (J SCROGGINS, D BALLARD, (J SCROGGINS, D BALLARD, R FLOYD))	45OSL, GOLDEN BOY 1126, JEM
77	NEW▶			**I'M GONNA TEAR YOUR PLAYHOUSE DOWN** (L LATHAM, (E RANDALL))	◆ PAUL YOUNG, COLUMBIA 38-05577
78	NEW▶			**WHO DO YOU LOVE** (L WHITE, M MILLER, (B WRIGHT, L WHITE))	BERNARD WRIGHT, MANHATTAN 50011, CAPITOL
79	80	80	8	**SO HARD** (A MCLIN, (R MCLIN, C DENNIS, A DOMINO))	WINDJAMMER, MCA 52622
80	NEW▶			**YOU LOOK GOOD TO ME** (JAM-TLEWIS, (HARRIS, JR., TLEWIS))	CHERRELLE, TABU A 05608, EPIC
81	NEW▶			**SKOOL-OLOGY (AIN'T NO STRAIN)** (FRIENDSHIP, R GAINES, (R GAINES, T MCCLARY))	ROSIE GAINES, EPIC 34 05588
82	87	—	2	**BITE IT** (FULL FORCE, (UTFO, FULL FORCE))	UTFO, SELECT 62263
83	NEW▶			**PICKIN' UP PIECES** (A BARKER, (A BARKER, L GOLDEN))	BRENDA K. STARR, MIRAGE 7 99618, ATLANTIC
84	89	90	3	**BITE THIS** (M MARLEY, L GOODEN, M WILLIAMS, S MOLTAEE)	ROXANNE SHANTE, POP ART 1411
85	86	—	2	**DREAMS** (R SCOTT, (STARR, C RADCLIFF, R SCOTT))	SMOKE CITY, EPIC 05448
86	NEW▶			**BRAND NEW BEAT** (L POWELL, P ASSHER, (B MEDINA, (R PHILMORE))	KOKO-POP, MOTOWN 1803
87	88	—	2	**AMERICA** (A BLOW, (A BLOW))	KURTIS BLOW, MERCURY 884 074 7, POLYGRAM
88	NEW▶			**SHE'S NOT A SLEAZE** (PLAURANCE, (LAURENCE, MOORE, JACKSON))	PAUL LAURENCE, CAPITOL 5507
89	NEW▶			**IF LOOKS COULD KILL (D.D.A.)** (A MARDIN, (M MENDOSA))	NONA HENDRYX, RCA 14168
90	NEW▶			**ROCK THE NATION** (C [illegible], (R WILLIAMS, R YOUNG, A WALKER))	BILLY & BABY GAP, TOTAL EXPERIENCE 1 7424, RCA
91	45	38	12	**MY SECRET (DIDJA GIT IT YET?)** (V BRANTLEY, B HART, M THOMAS, (D EASTMAN, B HART))	NEW EDITION, MCA 52627
92	92	78	8	**BAD BOYS** (D ING, A DUB, (BAD BOYS))	BAD BOYS FEATURING K LOVE, STARLITE 240 FANTASY
93	42	33	16	**DANCIN' IN THE KEY OF LIFE** (R JOHNSON, (N HAGANS, S ARRINGTON, T ARRINGTON))	◆ STEVE ARRINGTON, ATLANTIC 7 89535
94	67	67	9	**STRANGER IN THE NIGHT** (B [illegible], [illegible], (B [illegible], Z GILES))	OSBORNE & GILES, REQ LABEL 71000
95	65	62	9	**KING KUT** (D [illegible], E FLETCHER, R CHEESE, D MILLER, D TRETLOW)	WORD OF MOUTH, PROFILE 7078
96	44	34	14	**DISRESPECT** (L SIMMONS, R WILSON)	THE GAP BAND, TOTAL EXPERIENCE 1 2416, RCA
97	69	64	8	**ROMEO PART 1 & PART 2** (ROXANNE, [illegible], (ROXANNE, [illegible]))	THE REAL ROXANNE WITH HITMAN HOWIE TEE, SELECT 62260
98	61	48	13	**THE FAT BOYS ARE BACK** (A BLOW, K BLOW, M MORALES, O WIMBLEY, D ROBINSON)	FAT BOYS, SUTRA 034
99	95	70	10	**I CAN'T FORGET YOU** (D WARD, T WHITE, T SMITH)	PATTI LABELLE, PIR 4 05436, EPIC
100	60	49	15	**PLEASURE SEEKERS** (M MURPHY, D RANA, (M MURPHY, D RANA))	◆ THE SYSTEM, MIRAGE 7 99635, ATLANTIC

Products with the greatest sunday and sales gains this week. ● Video clip availability. ● Recording Industry Assn. of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart

SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
8	8	YOU ARE MY LADY	FREDDIE JACKSON	8
7	1	OH SHEILA	READY FOR THE WORLD	8
8	8	I WISH HE DIDN'T TRUST ME SO MUCH	BOBBY WOMACK	8
8	8	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	8
8	8	THE SHOW	DOUG E. FRESH & THE GET FRESH CREW	8
8	18	PART-TIME LOVER	STEVIE WONDER	8
7	7	DARE ME	THE POINTER SISTERS	8
8	8	CHERISH	KOOL & THE GANG	8
8	8	ALL OF ME FOR ALL OF YOU	9 9	18
18	11	YOUR PLACE OR MINE	THE BAR-KAYS	12
18	12	I MISS YOU	KLYMAXX	17
12	13	OBJECT OF MY DESIRE	STARPOINT	8
19	19	I'LL BE GOOD	RENE & ANGELA	12
18	23	SINGLE LIFE	CAMEO	12
18	18	DANCE ELECTRIC	ANDRE CYMONE	18
18	20	ALL FALL DOWN	FIVE STAR	17
12	28	STAND BY ME	MAURICE WHITE	12
18	8	FLY GIRL	BOOGIE BOYS	12
18	12	SCREAMS OF PASSION	FAMILY	12
20	17	I'M LEAVING BABY	CON FUNK SHUN	28
18	12	WE DON'T NEED ANOTHER HERO	TINA TURNER	32
23	18	POP LIFE	PRINCE & THE REVOLUTION	28
23	—	SILVER SHADOW	ATLANTIC STARR	12
20	19	I WANT MY GIRL	JESSE JOHNSON'S REVUE	35
25	—	YOU WEAR IT WELL	EL DEBARGE WITH DEBARGE	23
26	—	THE OAK TREE	MORRIS DAY	20
27	—	JUST ANOTHER LONELY NIGHT	THE O'JAYS	22
28	24	HOT SPOT	THE DAZZ BAND	26
29	21	MYSTERY LADY	BILLY OCEAN	34
30	—	STAND UP	HOWARD JOHNSON	29

AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	8	YOU ARE MY LADY	FREDDIE JACKSON	8
8	8	I WISH HE DIDN'T TRUST ME SO MUCH	BOBBY WOMACK	8
1	8	PART-TIME LOVER	STEVIE WONDER	8
8	8	SCREAMS OF PASSION	FAMILY	14
8	8	STAND BY ME	MAURICE WHITE	18
8	8	OBJECT OF MY DESIRE	STARPOINT	8
7	12	SINGLE LIFE	CAMEO	10
8	7	OH SHEILA	READY FOR THE WORLD	8
9	8	DANCE ELECTRIC	ANDRE CYMONE	18
18	12	I'LL BE GOOD	RENE & ANGELA	12
18	18	ALL FALL DOWN	FIVE STAR	17
12	8	DARE ME	THE POINTER SISTERS	8
12	19	I MISS YOU	KLYMAXX	17
18	12	SILVER SHADOW	ATLANTIC STARR	12
18	12	HARD TIMES FOR LOVERS	JENNIFER HOLLIDAY	17
18	18	YOUR PLACE OR MINE	THE BAR-KAYS	12
17	23	THE SHOW	DOUG E. FRESH & THE GET FRESH CREW	8
18	20	THE OAK TREE	MORRIS DAY	20
18	18	JUST ANOTHER LONELY NIGHT	THE O'JAYS	23
20	20	YOU WEAR IT WELL	EL DEBARGE WITH DEBARGE	17
18	—	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	31
23	18	MAKE YOUR MOVE ON ME BABY	CHARLIE SINGLETON	20
23	17	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	7
20	19	CHERISH	KOOL & THE GANG	7
25	28	TRAPPED	COLONEL ABRAMS	27
26	18	HOT SPOT	THE DAZZ BAND	26
27	23	STAND UP	HOWARD JOHNSON	29
28	20	ALL OF ME FOR ALL OF YOU	9 9	18
29	—	THERE'S NOTHIN' OUT THERE	PEABO BRYSON	36
30	—	PRIVATE PROPERTY	CARL CARLTON	33

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BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (3)	10
Mirage (3)	
4th & B'Way (1)	
Island (1)	
Modern (1)	
Philly World (1)	
MCA (6)	9
MCA/Constellation (2)	
Virgin/MCA (1)	
RCA (7)	9
Total Experience (2)	
CAPITOL (7)	8
Manhattan (1)	
EPIC (3)	8
Tabu (2)	
CBS Associated (1)	
P.I.R. (1)	
Private I (1)	
POLYGRAM	8
Mercury (5)	
Atlanta Artists (1)	
Casablanca (1)	
De-Lite (1)	
MOTOWN (3)	7
Gordy (3)	
Tamla (1)	
WARNER BROS. (3)	7
Paisley Park (2)	
Geffen (1)	
Sire (1)	
A&M	5
ARISTA (4)	5
Jive (1)	
COLUMBIA	5
ELEKTRA (2)	3
Solar (1)	
PROFILE	3
SELECT	2
SUTRA	2
CRC	1
CHRYSALIS	1
DANYA/FANTASY	1
Reality (1)	
FANTASY	1
Starlite (1)	
JEM	1
Golden Boy (1)	
MANHATTAN	1
P.I.R. (1)	
NEXT PLATEAU	1
POP ART	1
RED LABEL	1

BLACK SINGLES A-Z

A-Z (LISTED BY TITLE)

TITLE
(Publisher - Licensing Org.)
Sheet Music Dist.

17 ALL FALL DOWN
(Blue Mer. ASCAP/Virgin, ASCAP)
18 ALL OF ME FOR ALL OF YOU
(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)
87 AMERICA
(Kuwa, ASCAP)
44 ARE YOU READY?
(Hexagram, BMI/Modern, BMI)
57 BABY I'M SORRY
(Arrival, BMI)
70 BABY IT'S YOU
(M M & M, BMI)
82 BAD BOYS
(TAP, ASCAP)
82 BITE IT
(ADRA, BMI/K.E.D., BMI/Mokapumba, BMI)
84 BITE THIS
(Pop Art, ASCAP/MMI, ASCAP)
84 BRAND NEW BEAT
(Jobete, ASCAP/Koko-Pop, ASCAP)
69 BULLET PROOF
(Bridgeport, BMI/Yeldarpa, ASCAP)
47 CARAVAN OF LOVE
(April, ASCAP/12U, ASCAP)
8 CHERISH
(Delightful, BMI)
52 CHOOSE ME
(Virgin, ASCAP/Brampton, ASCAP)
41 COOLIN' OUT
(Jobete, ASCAP/Wenzi, ASCAP/Nemocub, ASCAP/Tuneworks, BMI)
15 DANCE ELECTRIC
(Controversy, ASCAP)
93 DANCIN' IN THE KEY OF LIFE
(Kongfather, BMI/Motor, ASCAP/Cheyenne, ASCAP)
71 DANCING ON THE JAGGED EDGE
(Ardsven, ASCAP/Sahana, ASCAP/Song Of The Lorelei, ASCAP)
7 DARE ME
(WB, ASCAP/Bob Montgomery, ASCAP/Restless Heart, ASCAP)
96 DISRESPECT
(Temp, BMI)
85 DREAMS
(Marie, BMI)
64 DRESS YOU UP
(House Of Fun, BMI)
49 EATEN ALIVE
(Gibb, Brothers, BMI/Myan, BMI)
38 EVERYBODY DANCE
(Crazy People, ASCAP/Almo, ASCAP)
72 EYE TO EYE
(ATV, BMI)
63 FALL DOWN (SPIRIT OF LOVE)
(Almo, ASCAP/Ipso, ASCAP)
98 THE FAT BOYS ARE BACK
(Kuwa, ASCAP/Tools Prayer, BMI)
24 FLY GIRL
(Lido, BMI/Yeldarpa, ASCAP)
58 FREEWAY OF LOVE
(Gratitude Sky, ASCAP/Polo Grounds, BMI)
58 GOTTA BE A WINNER
(Protoons, ASCAP/Eric Matthew, ASCAP/Hue-bar, ASCAP/Jay Dub, ASCAP)
87 HARD CORE REGGAE
(Amber Pass, ASCAP/Kuwa, ASCAP/Tools Prayer, BMI)
21 HARD TIMES FOR LOVERS
(Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)
45 HELLO STRANGER
(Cotillion, BMI/Braintree, BMI/Lovelane, BMI)
26 HOT SPOT
(Jobete, ASCAP/Dazzberry Jam, ASCAP/Stone Diamond, BMI/Bedazzled, BMI)
68 I CAN'T BELIEVE IT (IT'S OVER)
(Willesden, BMI/Zomba, ASCAP)
99 I CAN'T FORGET YOU
(Assorted, BMI/Heart to Heart, ASCAP/Different Strokes, ASCAP)
11 I MISS YOU
(Spectrum VII, ASCAP)
35 I WANT MY GIRL
(Crazy People, ASCAP/Almo, ASCAP)
37 I WANT TO FEEL I'M WANTED
(Amazement, BMI)
2 I WISH HE DIDN'T TRUST ME SO MUCH
(Pea Pod, ASCAP/Pass It On, ASCAP/Shadoux, ASCAP/Legs, ASCAP)
56 I WONDER U I TAKE YOU HOME
(Personal, ASCAP/Mokapumba, BMI)
89 IF LOOKS COULD KILL (D.O.A.)
(Eat Your Heart Out, BMI)
54 IF YOU WERE HERE TONIGHT
(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
13 I'LL BE GOOD
(A La Mode, ASCAP)
77 I'M GONNA TEAR YOUR PLAYHOUSE DOWN
(Irving, BMI)
28 I'M LEAVING BABY
(Bee-germaine, BMI)
56 JAM MASTER JAMMIN'
(Protoons, ASCAP/Rush Groove, ASCAP)
74 JANET
(Rightsong, BMI/Franne Golde, BMI/Sir-Drome, BMI/Del Zorro, ASCAP/Arista, ASCAP)
22 JUST ANOTHER LONELY NIGHT
(Downstairs, BMI/Punn, BMI)
95 KING KUT
(Premuse, BMI/Duke Baodee, BMI)
40 KRUSH GROOVE (CAN'T STOP THE STREET)
(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Jonceps, BMI)
46 A LITTLE BIT OF HEAVEN
(Irving, BMI/Buchanan, BMI)
30 MAKE YOUR MOVE ON ME BABY
(Wun Ton, ASCAP)
75 MIAMI VICE THEME
(MCA, ASCAP)
91 MY SECRET (IOIOJA GIT IT YET?)
(MCA, ASCAP/Bobby Hart, ASCAP)
34 MYSTERY LADY
(Zomba, ASCAP/Willesden, BMI)
20 THE OAK TREE
(Yo D Sir, ASCAP/WBM)
8 OBJECT OF MY DESIRE
(Adekavode, BMI/Phlesto, BMI/Harmndar, BMI/Keith Diamond, BMI/Willesden, BMI)
3 OH SHEILA
(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)
4 PART-TIME LOVER
(Jobete, ASCAP/Black Bull, ASCAP)
42 PARTY ALL THE TIME
(Stone City, ASCAP)
83 PICKIN' UP PIECES
(Matak, ASCAP/Black Lion, ASCAP)
100 PLEASURE SEEKERS
(Science Lab, ASCAP/Green Star, ASCAP)
25 POP LIFE
(Controversy, ASCAP)
33 PRIVATE PROPERTY
(Music Minded, BMI)
76 THE ROCK
(Pompus, BMI/Alpa, BMI/Buzam, BMI)
90 ROCK THE NATION
(Temp, BMI)
97 ROMEO PART 1 & PART 2
(Mokapumba, BMI)
6 SAVING ALL MY LOVE FOR YOU
(Prince Street, ASCAP/Screen Gems-EMI, BMI)
73 SAY I'M YOUR NUMBER ONE
(Terrace, ASCAP)
14 SCREAMS OF PASSION
(Paris, ASCAP)
82 SHAKE 'EM DOWN
(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)
88 SHE'S NOT A SLEAZE
(Bush Burton, ASCAP)
65 SHOUT
(Nymph, BMI)
5 THE SHOW
(Reejon, BMI/Mark Of Ares, BMI)
29 SILVER SHADOW
(Almo, ASCAP/Jodaway, ASCAP)
16 SINGLE LIFE
(All Seeing Eye, ASCAP/Larry Jr., BMI)
48 SISTER FATE
(Toy Box, ASCAP)
81 SKOOL-OLOGY (AIN'T NO STRAIN)
(Big Train, ASCAP)
79 SO HARD
(Vogue, BMI/Cottenlad, BMI)
39 SOMEBODY TOOK MY LOVE
(Achee, ASCAP/Upward Spiral, ASCAP/Security Hogs, ASCAP)
52 SPEND THE NIGHT WITH ME
(Stone City, ASCAP/National League, ASCAP)
16 STAND BY ME
(Rightsong, BMI/Trio, BMI/Unchappell, BMI/ADI, BMI)
29 STAND UP
(Hojo, BMI/Irving, BMI/Almo, ASCAP/Crimson, ASCAP)
81 STOP PLAYING ON ME
(Fresh Ideas, ASCAP/MCA, ASCAP)
94 STRANGER IN THE NIGHT
(Red Writer, ASCAP/Billy Osborne, ASCAP/Captain Z, ASCAP)
50 STRONGER TOGETHER
(Red Fragole, BMI/Shapiro Bernstein, ASCAP/Green Star, ASCAP)
66 SUSPICIOUS
(Dede Reede, BMI/Inner Rhythm, BMI/Hip Trip, BMI/Michstar, BMI)
35 THERE'S NOTHIN' OUT THERE
(Johnny Yuma, BMI/Hoodoo, BMI/Peabo, ASCAP/Outer Smoke, ASCAP/Overdue, ASCAP/WB, ASCAP)
27 TRAPPED
(Moonwalk, ASCAP)
66 VICTIM OF DESIRE
(Philly World, BMI)
59 WAIT FOR LOVE
(Uncle Ronnie's, ASCAP/April, ASCAP/Dillard, BMI)
63 THE WAY YOU DO THE THINGS YOU DO MY GIRL
(Jobete, ASCAP)
32 WE DON'T NEED ANOTHER HERO (THUNDERDOME)
(Irving, BMI/Myaee, PRS)
78 WHO DO YOU LOVE
(Bernard Wright, BMI/Nichoma, BMI)
31 WHO'S ZOOMIN' WHO
(Gratitude Sky, ASCAP/Bellboy, BMI)
1 YOU ARE MY LADY
(Zomba, ASCAP)
80 YOU LOOK GOOD TO ME
(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
23 YOU WEAR IT WELL
(Jobete, ASCAP)
12 YOUR PLACE OR MINE
(Bar Kays, BMI/Warner-Tamerlane, BMI)

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BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
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Billboard

TOP BLACK ALBUMS

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Compiled from a national sample of retail store and one stop sales reports

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(1)	1	1	27	**WHITNEY HOUSTON** ▲ ARISTA AL8-8212 (8.98) (CD) 6 weeks at No. One	WHITNEY HOUSTON
2	2	2	20	**FREDDIE JACKSON** ● CAPITOL ST 12404 (8.98)	ROCK ME TONIGHT
3	3	3	12	**CAMEO** ATLANTA ARTISTS 824546-1M1 /POLYGRAM (8.98)	SINGLE LIFE
(4)	4	4	19	**READY FOR THE WORLD** MCA 5594 (8.98)	READY FOR THE WORLD
5	5	5	11	**ARETHA FRANKLIN** ● ARISTA AL 8-8286 (8.98)	WHO'S ZOOMIN' WHO
6	6	6	42	**KOOL & THE GANG** ▲ DE LITE 822943-M 1 /POLYGRAM (8.98) (CD)	EMERGENCY
7	7	7	27	**LUTHER VANDROSS** ▲ EPIC FE 39882	THE NIGHT I FELL IN LOVE
(8)	8	10	15	**RENE & ANGELA** MERCURY 824607 1M1 /POLYGRAM (8.98)	STREET CALLED DESIRE
(9)	15	30	3	**BOBBY WOMACK** MCA 5617 (8.98)	SO MANY RIVERS
(10)	13	13	6	**BOOGIE BOYS** CAPITOL ST 12409 (8.98)	CITY LIFE
21	21	21	29	**PRINCE & THE REVOLUTION** ▲² PAISLEY PARK 25286 1 /WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
12	8	8	30	**JESSE JOHNSON'S REVUE** A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
30	14	14	8	**FAT BOYS** SUTRA 1016 /ROULETTE (8.98)	THE FAT BOYS ARE BACK
14	14	14	3	**PATTI LABELLE** PIR FZ 40020/EPIC	PATTI
(15)	21	21	8	**THE POINTER SISTERS** RCA AJL1 5487 (8.98)	CONTACT
(16)	22	30	3	**THE BAR-KAYS** MERCURY 824727 1 /POLYGRAM (8.98)	BANGING THE WALL
17	14	8	14	**LOOSE ENDS** MCA 5588 (8.98)	A LITTLE SPICE
(18)	14	30	5	**THE FAMILY** PAISLEY PARK 25322 WARNER BROS. (8.98)	THE FAMILY
19	14	14	14	**DEBARGE** ● GORDY 6123 GL /MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
20	16	16	17	**UTFO** SELECT 21614 (8.98)	UTFO
(21)	21	22	8	**9.9** RCA AFL1 8049 (8.98)	9.9
23	30	14	21	**CON FUNK SHUN** MERCURY 824345 1M 1 /POLYGRAM (8.98) (CD)	ELECTRIC LADY
23	21	14	61	**BILLY OCEAN** ▲² JIVE JLB 8213 ARISTA (8.98) (CD)	SUDDENLY
14	14	30	8	**THE DAZZ BAND** MOTOWN 6149ML (8.98)	HOT SPOT
(25)	14	45	3	**SHEILA E.** PAISLEY PARK 25317 (8.98)	ROMANCE 1600
30	14	23	14	**ATLANTIC STARR** A&M SP 5019 (8.98)	AS THE BAND TURNS
27	30	30	3	**LISA LISA/CULT JAM WITH FULL FORCE** COLUMBIA BFC 40135	LISA LISA/CULT JAM WITH FULL FORCE
(28)	30	57	3	**ANDRE CYMONE** COLUMBIA FC 40037	A.C
29	23	23	8	**STARPOINT** ELEKTRA 60424 (8.98)	RESTLESS
30	28	29	38	**KLYMAXX** MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
21	21	22	21	**RICK JAMES** GORDY 6135GL/MOTOWN (8.98)	GLOW
(32)	38	60	8	**FIVE STAR** RCA AFL1-8052 (8.98)	LUXURY OF LIFE
38	28	21	28	**MAZE FEATURING FRANKIE BEVERLY** ● CAPITOL ST 12377 (8.98)	CAN'T STOP THE LOVE
38	33	14	38	**ALEXANDER O'NEAL** TABU FZ 39331/EPIC	ALEXANDER O'NEAL
39	38	31	73	**THE MARY JANE GIRLS** ● GORDY 6092GL /MOTOWN (8.98)	ONLY FOUR YOU
(36)	NEW ▶			**MAURICE WHITE** COLUMBIA FC 39883	MAURICE WHITE
37	37	39	11	**DENNIS EDWARDS** GORDY 6148GL/MOTOWN (8.98)	COOLIN' OUT
38	34	34	12	**GEORGE CLINTON** CAPITOL ST 12417 (8.98)	SOME OF MY BEST JOKES ARE FRIENDS
(39)	41	50	4	**JENNIFER HOLLIDAY** GEFFEN GHS 24073 /WARNER BROS. (8.98)	SAY YOU LOVE ME
(40)	49	62	3	**THE O'JAYS** PIR ST 53015 MANHATTAN (8.98)	LOVE FEVER
(41)	46	51	3	**TEARS FOR FEARS** ▲² MERCURY 824300 1 /POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
(42)	51	46	19	**STANLEY JORDAN** BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
43	36	32	33	**SADE** ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
44	44	38	33	**RUN-D.M.C.** ● PROFILE PRO 1205 (8.98)	KING OF ROCK
45	42	42	9	**STING** A&M SP 3750 (8.98) (CD)	DREAM OF THE BLUE TURTLES
46	43	41	68	**TINA TURNER** ▲⁴ CAPITOL ST 12330 (8.98) (CD)	PRIVATE DANCER
47	39	35	9	**ONE WAY** MCA 5552 (8.98)	WRAP YOUR BODY
48	48	49	50	**NEW EDITION** ▲ MCA 5515 (8.98) (CD)	NEW EDITION
82	30	57	3	**SOUNDTRACK** CAPITOL 12429 (9.98)	MAD MAX BEYOND THUNDERDOME
50	60	30	21	**STEVE ARRINGTON** ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE
(51)	60	—	8	**DURELL COLEMAN** ISLAND 90293/ATLANTIC (8.98)	DURELL COLEMAN
52	30	55	30	**PHIL COLLINS** ▲² ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
53	30	52	10	**DR. J.R. KOOL & THE OTHER ROXANNES** COMPLEAT 6710143 /POLYGRAM (6.98)	THE COMPLETE STORY OF ROXANNE
(54)	57	60	8	**HOWARD JOHNSON** A&M SP 4962 (8.98)	THE VISION
55	30	30	30	**COMMODORES** ▲ MOTOWN 6124ML (8.98)	NIGHTSHIFT
(56)	NEW ▶			**DARYL HALL & JOHN OATES** RCA AFL1 7035 (8.98)	HALL & OATES LIVE AT THE APOLLO
62	52	53	21	**BILL WITHERS** COLUMBIA FC39887	WATCHING YOU, WATCHING ME
58	45	44	9	**CARRIE LUCAS** MCA/CONSTELLATION 5513 (8.98)	HORSIN' AROUND
62	59	57	10	**SPYRO GYRA** MCA 5506 (8.98) (CD)	ALTERNATING CURRENTS
60	55	60	9	**THE SYSTEM** MIRAGE 90281 /ATLANTIC (8.98)	THE PLEASURE SEEKERS
61	56	43	8	**NEWCLEUS** SUNNYVIEW 4903 (8.98)	SPACE IS THE PLACE
62	38	38	14	**MELBA MOORE** CAPITOL ST 12382 (8.98)	READ MY LIPS
63	63	63	14	**MARVIN GAYE** COLUMBIA FC39916	DREAM OF A LIFETIME
64	64	68	35	**WHAM!** ▲³ COLUMBIA FC39595 (CD)	MAKE IT BIG
(65)	NEW ▶			**AL JARREAU** WARNER BROS. 25331 (8.98)	IN LONDON
66	69	66	14	**PEABO BRYSON** ELEKTRA 60427 (8.98)	TAKE NO PRISONERS
67	14	14	14	**GEORGE HOWARD** TBA TB 205 /PALO ALTO (8.98)	DANCING IN THE SUN
66	38	10	14	**NATALIE COLE** MODERN 90270/ATLANTIC (8.98)	DANGEROUS
69	NEW ▶			**OSBORNE & GILES** RED LABEL ST 73103/CAPITOL (8.98)	STRANGER IN THE NIGHT
70	72	69	14	**THE FOUR TOPS** MOTOWN 6130ML (8.98)	MAGIC
71	61	60	20	**SHANNON** MIRAGE 90267/ATLANTIC (8.98) (CD)	DO YOU WANNA GET AWAY
73	59	61	14	**WHODINI** ● JIVE JLB 8251 /ARISTA (8.98)	ESCAPE
73	30	60	14	**MADONNA** ▲⁵ SIRE 25157 1 /WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
74	62	58	39	**THE GAP BAND** TOTAL EXPERIENCE TEL8-5705 /RCA (8.98)	GAP BAND VI
75	67	64	21	**EARL KLUGH** WARNER BROS. 25262 1 (8.98) (CD)	SODA FOUNTAIN SHUFFLE

○ Albums with the greatest sales gains this week (CD) Compact Disc available ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

NORBY WALTERS ASSOCIATES

OF THE CHART TALENT SEEN IN THIS SECTION...CHANCES ARE, MOST ARE WITH NORBY WALTERS ASSOCIATES

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INTRODUCING...



HOT. MELLOW. POWERFUL. NASTY.



Billy Osborne and Attala Zane Giles...
their first album together featuring the current
hit single "Stranger in the Night" and the next
hit single "I'll Make You An Offer," and more to follow.

AVAILABLE ON RED LABEL RECORDS AND TAPES

Billboard.

HOT DANCE/DISCO

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CLUB PLAY

Compiled from a national sample of dance club playlists

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / LABEL & NUMBER (DISTRIBUTING LABEL)	ARTIST
1	1	2	4	**BE NEAR ME** MERCURY 884 052 (.) — 2 weeks at No. One	◆ ABC
2	3	4	10	**OH SHEILA** MCA 23572	◆ READY FOR THE WORLD
3	5	9	5	**DRESS YOU UP (REMIX)** SIRE 0 20369 (WARNER BROS	◆ MADONNA
4	6	13	6	**MONEY'S TOO TIGHT TO MENTION** ELEKTRA 0 66883	◆ SIMPLY RED
5	10	17	5	**FALL DOWN (SPIRIT OF LOVE)** A&M SP 12146	TRAMAINE
6	2	1	10	**DARE ME** RCA PD 14127	◆ THE POINTER SISTERS
7	9	8	6	**I'LL BE GOOD** MERCURY 884 009-1	◆ RENE & ANGELA
8	11	11	8	**SOME PEOPLE (REMIX)** CAPITOL V 8449	◆ BELOUIS SOME
9	4	7	3	**DANCING IN THE STREET (REMIX)** EMI AMERICA V 13209	◆ MICK JAGGER & DAVID BOWIE
10	13	14	7	**THE SCREAMS OF PASSION/YES** PAISLEY PARK 0 20360 (WARNER BROS	THE FAMILY
11	14	16	7	**THE DANCE ELECTRIC** COLUMBIA 44 05249	◆ ANDRE CYMONE
12	20	—	2	**YOU WEAR IT WELL (REMIX)** QUIET 45/ASSOC/MOTOWN	EL DEBARGE WITH DEBARGE
13	16	19	6	**ONE LIFE/IT'S THE WAY YOU DO IT** SIRE 0 20358 (WARNER BROS	LAID BACK
14	12	12	9	**OBJECT OF MY DESIRE** ELEKTRA 0 66891	◆ STARPOINT
15	7	5	7	**POP LIFE (REMIX)/HELLO** PAISLEY PARK 0 20357 (WARNER BROS.	PRINCE & THE REVOLUTION
16	18	20	6	**SHAME** CAPITOL (PROMO)	◆ THE MOTELS
17	8	3	11	**TRAPPED** MCA 23568	COLONEL ABRAMS
18	32	—	2	**YOU & ME** CBS ASSOC/4TEL 429-05784	THE FLIRTS
19	28	33	5	**MUSIC IS THE KEY** D.J. INTERNATIONAL DJ888	J.M. SILK
20	48	—	2	**EATEN ALIVE** RCA PD 14183	◆ DIANA ROSS
21	24	28	5	**SO IN LOVE (REMIX)** A&M SP 12143	◆ O.M.D
22	25	31	4	**DON'T LEAVE ME THIS WAY** MEGATONE MT 135	JEANIE TRACY
23	34	43	4	**LIMIT OF YOUR LOVING/DON'T LET IT UP** NEXT PLATEAU NPS0032	WELL RED
24	37	—	2	**PERFECT WAY (REMIX)** WARNER BROS. (PROMO)	◆ SCRITTI POLITTI
25	15	6	11	**EIGHT ARMS TO HOLD YOU** EPIC 49 05247	◆ GOON SQUAD
26	35	41	3	**CONGA** EPIC 49-05253	MIAMI SOUND MACHINE
27	26	30	4	**SPANISH EDDIE** ATLANTIC 0 86868	◆ LAURA BRANIGAN
28	33	36	4	**GIVE AND TAKE** CAPITOL V 8452	BRASS CONSTRUCTION
29	21	26	6	**WEIRD SCIENCE** MCA 23574	◆ OINGO BOINGO
30	27	29	5	**YOU LOOK MARVELOUS** A&M SP 12147	◆ BILLY CRYSTAL
31	31	32	5	**THERE MUST BE AN ANGEL/GROWN UP GIRLS** RCA PB 14102	◆ EURYTHMICS
32	36	—	2	**CNOOOSE ME (REMIX)** MCA 23581	LOOSE ENDS
33	22	23	7	**THE POWER OF LOVE (REMIX)** CHRYSALIS 49 5 43199	◆ HUEY LEWIS & THE NEWS
34	NEW ▶			**PART TIME LOVER (REMIX)** TAMLA 4 5487C-MOTOWN	STEVIE WONDER
35	40	37	4	**KILLER INSTINCT** SILVER BLUE 4Z5-05250	ROBEY
36	41	49	3	**HARD TIMES FOR LOVERS (REMIX)/HE'S A PRETENDER** GEFFEN 0 20369 WARNER BROS	JENNIFER HOLLIDAY
37	38	—	2	**RUNNING UP THAT HILL** EMI AMERICA V 7845	◆ KATE BUSH
38	49	—	2	**STOP PLAYING ON ME** 4TH & B'WAY BWAY 418 ISLAND	VIKKI LOVE
39	39	44	3	**DON'T LOSE MY NUMBER** ATLANTIC 0 86863	◆ PHIL COLLINS
40	17	10	8	**IF YOU LOVE SOMEBODY SET THEM FREE (REMIX)** A&M SP 12107	◆ STING
41	23	22	9	**GOOD-BYE BAD TIMES** A&M SP 12141	PHILIP OAKEY & GIORGIO MORODER
42	44	—	2	**EYE TO EYE** CHRYSALIS 49 5 42930	GO WEST
43	NEW ▶			**I'M GONNA TEAR YOUR PLAYHOUSE DOWN** COLUMBIA 44 05264	◆ PAUL YOUNG
44	NEW ▶			**SAY IT AGAIN** ARISTA AD1 9353	◆ THE DANSE SOCIETY
45	19	15	13	**ALL FALL DOWN** RCA PB 14109	◆ FIVE STAR
46	47	48	3	**VICTIM OF DESIRE** PRELLY WORLD 0 86865 ATLANTIC	VERONICA UNDERWOOD
47	30	25	8	**ENDICOTT** SIRE 0 20351 (WARNER BROS	◆ KID CREOLE AND THE COCONUTS
48	29	18	11	**PICKIN' UP PIECES** MIRAGE 0 86873-ATLANTIC	BRENDA K. STARR
49	NEW ▶			**THE OAK TREE** WARNER BROS. 0 20370	◆ MORRIS DAY
50	45	46	3	**CARRIED AWAY** MANHATTAN V 56086 (PARTS)	MERC & MONK

BREAKOUTS — Titles with future chart potential based on club play this week

1. **WHISPER TO A SCREAM** BOBBY O WITH CLAUDJA BARRY MERCNYSION
2. **A LOVE BIZARRE (LP CUT)** SHEILA E. PAISLEY PARK
3. **NEVER CRY AGAIN** KLEER ATLANTIC
4. **STAND UP** HOWARD JOHNSON A&M
5. **EVERYBODY DANCE** TA MARA & THE SEEN A&M
6. **LOVE OASIS** PATRIS EMI AMERICA

— Titles with the greatest sales or club play increase this week ◆ Video clip availability ◆ Recording Industry Assn. Of America (RIAA) certification for sales of one million units, ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch units, otherwise indicated

12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / LABEL & NUMBER (DISTRIBUTING LABEL)	ARTIST
1	2	4	5	**DRESS YOU UP (REMIX)** SIRE 0 20369 (WARNER BROS. — 1 week at No. One	◆ MADONNA
2	1	1	6	**POP LIFE (REMIX)/HELLO** PAISLEY PARK 0 20357 (WARNER BROS.	PRINCE & THE REVOLUTION
3	3	2	11	**TRAPPED** MCA 23568	COLONEL ABRAMS
4	7	6	8	**THE SNOW/LA DI DA DI** BEAUTY 0 242 (FANTASY)	DOUG E. FRESH & THE GET FRESH CREW
5	4	3	12	**SHOUT (REMIX)** MERCURY 880 929-1	◆ TEARS FOR FEARS
6	9	16	4	**I'LL BE GOOD** MERCURY 884 009-1	◆ RENE & ANGELA
7	5	5	7	**THE SCREAMS OF PASSION/YES** PAISLEY PARK 0 20360 (WARNER BROS.	THE FAMILY
8	12	18	4	**FALL DOWN (SPIRIT OF LOVE)** A&M SP 12146	TRAMAINE
9	8	10	7	**OBJECT OF MY DESIRE** ELEKTRA 0 66891	◆ STARPOINT
10	10	9	9	**ALL FALL DOWN** RCA PB 14109	◆ FIVE STAR
11	6	8	8	**DH SHEILA** MCA 23572	◆ READY FOR THE WORLD
12	16	22	4	**CONGA** EPIC 49-05253	MIAMI SOUND MACHINE
13	27	—	2	**EATEN ALIVE** RCA PD 14183	◆ DIANA ROSS
14	14	19	4	**BE NEAR ME** MERCURY 884 052 (.)	◆ ABC
15	11	14	9	**DARE ME** RCA PD 14127	◆ THE POINTER SISTERS
16	18	34	3	**DANCING IN THE STREET (REMIX)** EMI AMERICA V 13209	◆ MICK JAGGER & DAVID BOWIE
17	15	15	7	**THE DANCE ELECTRIC** COLUMBIA 44 05249	◆ ANDRE CYMONE
18	24	28	11	**MUSIC IS THE KEY** D.J. INTERNATIONAL DJ888	J.M. SILK
19	13	12	10	**PICKIN' UP PIECES** MIRAGE 0 86873 ATLANTIC	BRENDA K. STARR
20	32	33	6	**EYE TO EYE (REMIX)** CHRYSALIS 49 5 42900	GO WEST
21	17	11	13	**FREEWAY OF LOVE** ARISTA AD1 9355	◆ ARETHA FRANKLIN
22	25	38	5	**RUNNING UP THAT HILL** EMI AMERICA V 7845	KATE BUSH
23	NEW ▶			**THE OAK TREE** WARNER BROS. 0 20370	◆ MORRIS DAY
24	22	36	4	**HOT SPOT (REMIX)** MOTOWN 4 5438C	THE DAZZ BAND
25	35	45	3	**SAY I'M YOUR NUMBER ONE** NEXT PLATEAU NPS0035	PRINCESS
26	20	17	14	**CITY LIFE/A FLY GIRL** CAPITOL V 8445	BOOGIE BOYS
27	40	31	4	**ONE LIFE/IT'S THE WAY YOU DO IT** SIRE 0 20358 WARNER BROS	LAID BACK
28	29	49	3	**SINGLE LIFE** ARISTA ARTISTS 884 010-1	CAMEO
29	21	13	27	**I WONDER IF I TAKE YOU HOME** COLUMBIA AE 05203	◆ LISA LISA/CULT JAM WITH FULL FORCE
30	48	—	2	**CNOOOSE ME (REMIX)** MCA 23581	LOOSE ENDS
31	NEW ▶			**YOU WEAR IT WELL (REMIX)** QUIET 45/ASSOC/MOTOWN	EL DEBARGE WITH DEBARGE
32	31	25	8	**GOOD-BYE BAD TIMES** A&M SP 12141	PHILIP OAKEY & GIORGIO MORODER
33	NEW ▶			**(KRUSH GROOVE) CAN'T STOP THE STREET** WARNER BROS. 0 20362	CHAKA KHAN
34	42	—	2	**I'M GONNA TEAR YOUR PLAYHOUSE DOWN** COLUMBIA 44 05264	◆ PAUL YOUNG
35	39	40	4	**ONE LOVE** SUPERTRONICS RY-009	JANICE CHRISTIE
36	37	—	2	**STOP PLAYING ON ME** 4TH & B'WAY BWAY 418 ISLAND	VIKKI LOVE
37	46	—	2	**MONEY'S TOO TIGHT TO MENTION** ELEKTRA 0 66883	◆ SIMPLY RED
38	19	7	8	**IF YOU LOVE SOMEBODY SET THEM FREE (REMIX)** A&M SP 12107	◆ STING
39	26	21	5	**INVINCIBLE** CHRYSALIS 49 5 42618	◆ PAT BENATAR
40	30	35	6	**SISTER FATE** PAISLEY PARK 0 20355 WARNER BROS	◆ SHEILA E.
41	RE-ENTRY			**NEEDLE TO THE GROOVE** SLEEPING BAG SLX 00015A	MANTRONIX
42	RE-ENTRY			**DON'T LEAVE ME THIS WAY** MEGATONE MT 135	JEANIE TRACY
43	RE-ENTRY			**WE DON'T NEED ANOTHER HERO (THUNDERDOME)** CAPITOL V 8455	◆ TINA TURNER
44	NEW ▶			**HARD TIMES FOR LOVERS (REMIX)/HE'S A PRETENDER** GEFFEN 0 20369 WARNER BROS.	JENNIFER HOLLIDAY
45	RE-ENTRY			**WEIRD SCIENCE** MCA 23574	◆ OINGO BOINGO
46	NEW ▶			**SOME PEOPLE** CAPITOL V 8449	◆ BELOUIS SOME
47	NEW ▶			**ALL OF ME FOR ALL OF YOU** RCA PB 14083	◆ 99
48	RE-ENTRY			**YOU LOOK MARVELOUS** A&M SP 12147	◆ BILLY CRYSTAL
49	NEW ▶			**SILVER SHADOW** A&M SP 12148	ATLANTIC STARR
50	23	29	7	**THE POWER OF LOVE (REMIX)** CHRYSALIS 49 5 43199	◆ HUEY LEWIS & THE NEWS

BREAKOUTS — Titles with future chart potential based on sales reported this week

1. **WHISPER TO A SCREAM** BOBBY O WITH CLAUDJA BARRY MERCNYSION
2. **CAN'T GET ENOUGH OF YOUR LOVE** PINK RHYTHM FEATURING JOHN ROCCA MCTROPOLIS

BPI 6/86 OCTOBER

dance TRAX



by Brian Chin

STEVIE WONDER'S "In Square Circle" (Tamla) is a deeply emotional album, an alternately quizzical, vulnerable and outraged handling of the hurts and insecurities of life. That it doesn't sound 10 zillion light years ahead of the rest of pop music is merely an indication of how well pop has taken lessons from Wonder's '70s albums. Hence, it's a thoroughly mainstream album, whose technical attributes never overshadow the personal ones. Hope we hear from him again sometime before 1990.

For clubs: "I Love You Too Much," which is mellow, with a beat, and the best of several danceable love songs; "Spiritual Walkers," Wonder's gesture of regard for street evangelists, which has a catchy hook; "Land Of La-La," which should serve as a companion cut for "Sunset People"; "It's Wrong (Apartheid)," which is dynamite, both lyrically and musically—one hopes the long version to come will go on for hours. By the way, "Part-Time Lover," already charting as a single, is to be released to clubs in a new mix that should meet all DJ requirements at the intro and at numerous dropout breaks.

SINGLES: Jaki Graham, who had a hit revival overseas with a cover of the Spinners' "Could It Be I'm Falling In Love" earlier this year, has her first U.S. release with "Round And Around" (Capitol 12-inch), an outstanding song and production by **Derek Bramble**, which is itself a lovely echo of the sweetest soul of the '70s—compare Al Wilson's "Show And Tell," for example. The B side "revolutionary mix" brings the cut into the '80s with a much tougher bottom.

The Choice MC's "Beat Of The Street" (Tommy Boy 12-inch) is a beat-box-and-symphony rap that really moves, and the low-key B side, "The Gordy Groove," also sounds like a teen-audience winner; it incorporates yet another tv theme . . . **Z-3 MCs'** "Triple Threat" (Beauty & the Beat 12-inch, 201 353-8294) is a **Duke Bootee** production that introduces the multi-tracking of the human beat box, wrapped in a pneumatic beat and spacy synthesizer accents . . . **Base's** "Big Noise" (Prism 12-inch) is one of the more daring groove records around, with only a minimal synthesizer line and the bass serving as the hook. **Ray "Pinky" Velazquez** produced . . . **Man Parrish's** "Hey There, Home Boys" (Sugarscoop 12-inch) is also a fairly radical hip-hop record, fusing a very pop vocal arrangement with the clean modified-funk rhythm track of Power Station.

POP AND SOUL: Toney Lee's "Night Lights" (Critique 12-inch) has a strong Kashif pattern, melodic and smooth . . . **Mary Davis'** "If You Want My Love To Last" (Liaison 12-inch, 11330 Cherry Hill Road, Suite 303, Beltsville, Md. 20705) is simple pop-disco, with a good disco-diva lead vocal; it's a bit of a mid-tempo find for Hi-NRG clubs . . . **Meri D. Marshall's** "My Obsession," a popular Hi-NRG import on WEA, has been picked up by Atlantic for America; it's a strong West Coast production that follows Laura Branigan's approach in many respects.

REMIXES: The third single from the **Shannon** album, her cover of Foreigner's "Urgent" (Mirage 12-inch promo), gets another well executed dub treatment, which is in a constant dropout and build cycle . . . **Tina Turner's** second "Mad Max" song, "One Of The Living" (Capitol 12-inch), like her last, should show up high on the sales chart if not on the club play list as well. This newer mix by **Steve Thompson & Michael Barbiero** is simply more interesting than the album version, anyway . . . **Steve Arrington's** "Turn Up The Love" (Atlantic 12-inch promo) is identical to the album version; it did deserve a remix, though.

More delayed action overseas: **The Harlequin 4's** version of "Set It Off" is currently bolting up the British disco sales charts; so are last year's "Body Rock" by **Maria Vidal** and **Colors'** "Love On Sight." The U.K. reissue market, which puts oldies on the charts to a degree that never happens here, has placed a remixed, medley-ized version of **Amii Stewart's** "Knock On Wood" and "Light My Fire" back on the charts, as well as **the Philadelphia International All-Stars'** "Let's Clean Up The Ghetto." Collectors should note that the unreleased long mix of **Jean Carn's** late-night classic "Was That All It Was" is on the B side. By the way, the re-edited import pressing of **Whitney Houston's** "You Give Good Love" is awful.

AEROSMITH TAKING CARE OF BUSINESS

(Continued from page 38)

they asked him what band he would most like to produce in the whole world. He said Aerosmith."

After six years apart, the founding bandmates—Brad Whitford, Joey Kramer and Tom Hamilton complete the lineup—plan a five-month winter tour (booked by Monterey Peninsula Artists) to promote the album. The album is also being boosted by a marketing campaign based on the "Done With Mirrors" concept.

"Everything's backwards," explains Tyler. "The album cover art, the posters, even bumper stickers will be printed so when you look through your car rear-view mirror and see one of the car behind you, it'll be written the right way. It was Jeff Ayeroff's idea; he's a genius."

Aerosmith's apparent rebirth comes at an opportune time for Tyler, who admits that financially "I was flat out. I think I had snorted up half of Peru. I had land and a house, but no money." With such motivation, Tyler plans to maintain Aerosmith as a cost-effective, efficient rock'n'roll machine.

"In two weeks, we wrote 18 songs," he says. "We already have six toward the next album. We're starting all over again, and I love it. We did it in the past, and we can do it again."

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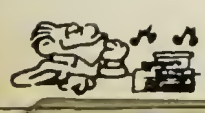
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Love Caught You By Surprise—Earl Turner
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Standing—Nick Fasciale & Lasalle Holloway
Fly Girl—B.B. Fresh
Cupid—Anita
Vanity—Carol Jiani
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Set Me Free—Teen Rack/Latin Rascals
War—Vision
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Boogie Girl Laco (A Fly Girl)—Madamoiselle
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Jealousy—Amii Stewart
Chinese Revenge—Krisis
Midnight Radio—Tally
Casanova Action—Latin Lover
Chen Chen Lady—Modern Talking
Men In My Life—Miriam Lee
America—Baby's Gang
007—Sanderlons
Satisfy—Soft De La Vie

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TOP LATIN ALBUMS

Compiled from a national sample of retail store and one-stop sales reports

	THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	15	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	2	4	5	MIAMI SOUND MACHINE	PRIMITIVE LOVE	CBS 10375
	3	2	7	JULIO IGLESIAS	LIBRA	CBS 50336
	4	6	15	ROBERTO CARLOS	ROBERTO CARLOS 85	CBS 12324
	5	3	15	CARLOS MATA	PORQUE TE QUIERO	SONOTONE 65108
	6	23	3	JOSE FELICIANO	YO SOY TUYO	RCA 87415
	7	8	15	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	8	5	7	SOPNY	AL RITMO DE LA NOCHE	VELVET 6043
	9	—	1	MARISELA	COMPLETAMENTE TUYA	CBS 90439
	10	20	15	BEATRIZ ADRIANA	ARREPENTIDA Y SOLA	PROFONO 90410
	11	18	7	LOLITA	PARA VOLVER	CBS 60343
	12	12	5	VARIOS ARTISTAS	CANTARE, CANTARAS	CBS 10072
	13	16	15	DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ VOL 2	ARTT 3141
	14	17	15	JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	15	11	9	BRAULIO	EN LA CARCEL DE TU PIEL	CBS 10347
	16	7	15	EMMANUEL	EMMANUEL	RCA 7337
	17	10	15	MARISELA	SIN EL	CBS 90305
	18	14	15	LUCIA MENDEZ	SOLO UNA MUJER	ARIOLA 6053
	19	—	1	MIGUEL GALLARDO	CORAZON VIAJERO	RCA 7418
	20	9	15	RAPHAEL	SIGO SIENDO AQUEL	CBS 80393
	21	19	9	ANGELA CARRASCO	OAMA DEL CARIBE	ARIOLA 6066
	22	—	1	MENUDO	AYER Y HOY	PADOSA 7420
	23	13	11	LOS IRACUNDOS	TU CON EL	RCA 7350
	24	25	15	JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	25	—	1	LANI HALL	ES FACIL AMAR	A&M 37017
TROPICAL SALSA	1	1	15	EL GRAN COMBO	INNOVATION	COMBO 2042
	2	2	11	JOHNNY VENTURA	EL HOMBRE Y SU MUSICA	COMBO 2046
	3	3	15	BOBY VALENTIN	ALGO EXCEPCIONAL	BRONCO 135
	4	6	15	OSCAR D'LEON	YO SOY	TH 2350
	5	4	15	ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
	6	9	15	WILLIE ROSARIO	AFINCANDO	BRONCO 134
	7	5	15	WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	8	7	15	ALEX BUENO Y SU ORQUESTA	LIBERACION	ALEX KAREN 89
	9	8	15	LA PATRULLA 15	EL MUCHACHITO	TH 1900
	10	10	15	NANSEL Y RAUL	HANSEL Y RAUL	TH 2317
	11	11	7	TEMPO DOMINICANO	CHULISIMA	PDC 85 PDC 88
	12	12	13	FERNANDITO VILLALONA	A LA CARGA	RUBANEY 90007
	13	13	5	LAS CANELA	HOT STUFF	RICO RECORDS 904
	14	15	15	LUIS RAMIREZ Y SU ORQUESTA	ALEGRES Y ROMANTICOS	CAYMAN 9011
	15	14	15	LUIS "PERICO" ORTIZ	LA VIDA EN BROMA	PERICO 350
	16	17	15	NECTOR LAVOE	REVENTO	FANIA 634
	17	23	3	SONORA PONCENA	JUBILEE	PICA 1082
	18	19	5	WILLIE COLON	CRIOLLO	RCA 677334
	19	—	1	CONJUNTO QUISQUEYA	SIN MALA INTENCION	VIVA RECORDS 00123
	20	—	1	BELKIS CONCEPCION	LAS CHICAS DEL MERENGUE	RUBANEY 9001
	21	16	15	LA GRAN MANZANA	PODER DE NEW YORK	MANZANA 01
	22	—	1	ROLANDO LA SERIE	AY SE PASO LA SERIE	CAYMAN 9015
	23	18	3	GRUPO NICNE	TRIUNFO	COOSCOS 490
	24	—	1	RUBBY NADDOCK	THE ENTERTEINER	TELLER LOND 007
	25	22	15	RUBEN BLAOES	MUCHO MEJOR	FANIA 630
REGIONAL MEXICAN	1	1	15	LOS BUKIS	ADONDE VAS	PROFONO 90425
	2	7	3	LOS BONDADOSOS	POR QUE ME HACES SUFRIR	PROFONO 90437
	3	2	15	LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
	4	8	3	YNOIO Y LOS YONICS	16 SUPERBALADAS	MERCURIO 83104
	5	3	13	JOAN SEBASTIAN	RUMORES	MUSART 6005
	6	4	15	RAMON AYALA	UN RINCONCITO EN EL CIELO	FREDDIE 1312
	7	5	15	VIKKI CARR	CON MARIACHI	CBS 20764
	8	12	5	LOS CAMINANTES	MEJOR QUE NUNCA	ROCIO 1060
	9	9	11	LUCHA VILLA	INTERPRETA A JUAN GABRIEL	ARIOLA 6065
	10	13	15	VICENTE FERNANDEZ	15 NUEVOS EXITOS	CBS 20704
	11	6	15	LOS YONICS	15 SUPER EXITOS	PROFONO 90412
	12	17	15	LOS CAMINANTES	15 EXITOS	LUNA 1110
	13	11	15	LOS CADETES DE LINARES	DESPEDIDA CON MARIACHI	RAMEX 1113
	14	25	9	VICTOR ITURBIDE "EL PIRULI"	HOMENAJE A LOS TRIOS	MERCURIO 59180
	15	10	5	GRUPO PEGASO	COMO UNA ESTRELLA	REMO 1013
	16	—	1	LOS ACUARIO	EXITAZOS	RADIO HIT 7022
	17	—	1	LOS VASKEZ	EL SUPERSHOW	CBS 20748
	18	—	1	GRUPO MAJIC	EN CONCIERTO	RCA 7406
	19	19	11	LOS INVASORES DE NUEVO LEON	CORRIDOS	DLV 332
	20	14	3	VARIOS ARTISTAS	16 EXITOS ORIGINALES	CBS 10378
	21	—	1	VARIOS ARTISTAS	15 NORTENAS DE ORO	CBS 20750
	22	—	1	GRUPO VENUS	EXITOS	RADIO HIT 7021
	23	23	13	LOS BUKIS	MI FANTASIA	PROFONO 1122
	24	—	1	VALENTINA LEYVA	LAS DOS CARAS DEL AMOR	CBS 20746
	25	15	15	LOS HUMILDES	13 ANIVERSARIO	PROFONO 90419

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LATIN NOTAS

by Enrique Fernandez



BRAZILIAN ARTIST **Caetano Veloso** will soon have his first American release, via Elektra's **Nonesuch** label. Veloso, who last week performed at Carnegie Hall, is one of the most representative figures of the pop music explosion that shook Brazil in the late '60s.

A native of his country's music-rich Bahia region, Veloso came up at the time of the bossa nova. In 1967, he joined artists **Gilberto Gil** and **Gal Costa**, plus his

Brazil's Caetano Veloso eyes the U.S. market

sister **Maria Bethania** and a number of Brazil's leading poets, in a movement they called "Tropicalia," which proposed a search for Brazilian roots and an openness to American and British currents in pop music.

In 1968, Brazil's military government forced Veloso to emigrate to London, where he remained until 1972. Since then, Veloso has been one of Brazil's most popular artists.

His most recent album, "Velô," on the **Philips** label, is available in the U.S. as an import from International Book & Record Distributors, 40-11 24th St., Long Island City, N.Y. 11101. Phone: (212)786-2966.

THE MEXICAN TRAGEDY has prompted the Spanish-language **SIN** tv network, which is linked to Mexico's **Televisa**, to stage a massive telethon to help aid the earthquake victims. At presstime the telethon, which was slated for this past weekend, was still in the planning stages, but a number of major Latin recording artists had been committed to the project.

CUBAN PERCUSSIONIST **Francisco Aguabella** will be the featured attraction at a concert tribute on Oct. 25 and 26 at Cesar's Latin Palace in San Francisco. The tribute to Aguabella will be co-sponsored by **Zoetrope Studios** and **Cesar Ascarrunz.** Filmmaker **Les Blank** is directing a film portrait of Aguabella.

Aguabella was born in Cuba, where he was hired by **Katherin Dunham** for her *dance troupe. He eventually* settled in San Francisco, where he recorded a number of albums, with fellow Cuban drummer **Mongo Santamaria**, for the Fantasy label. He has been the featured *conguero* with Cesar's Latin All-Stars since 1974 and has performed and recorded with such artists as **Tito Puente, Eddie Palmieri, Peggy Lee, Dizzy Gillespie, Santana, Cal Tjader** and **Lalo Schiffrin.**

NEW YORK FM STATION **WBAI** continues a tradition of Sunday afternoon FM Latin music in the city by moving its *"Con Sabor Latino" show from* Saturday nights to 2-6 p.m Sunday. The show is hosted by **Mickey Melendez** and co-producer **Nando Alvaricci.**

"Con Sabor Latino" offers both live and recorded music. The opening afternoon show on Sept. 22 featured a live performance by the **Tropical Budda All-Stars,** including **Mongo Santamaria, Charlie Palmieri, Barry Rogers, Nicky Marrero** and special guest star **Tito Puente.**

CLASSICAL KEEPING SCORE

by Is Horowitz



RADIO & THE CLASSICS. A workshop on the classical format failed to draw more than a modest turnout at the recent **Radio '85** conclave in Dallas. It was up against a concurrent panel event on how to finance station purchases, apparently a more provocative topic for convention attendees.

Still, the message to station owners contemplating a switch to classical programming was upbeat. Audiences are affluent, they were told, and results for advertisers are more positive than numbers alone would indicate.

C.K. Patrick of **WCLV** Cleveland and **Warren Bodow** of **WQXR** New York were among those who sang the praises of Compact Disc. An informal survey among participants disclosed that as much of 40% of classical station programming today comes off CDs, with the percentage rising.

Classical stations, of course, were among the first to take on the new technology, buttressed by early supplies of CDs that were heavily weighted toward the genre.

MOSTLY MODERN: **GM Records** has been around for almost six years, but only in the last year has it stepped up release schedules to better than freeze-frame rates. With 12 titles on hand or due before the end of 1985, the company, headed by composer **Gunther Schuller**, has another nine albums in the processing pipeline.

Mostly contemporary classical, GM also presents some jazz and makes an occasional foray into areas that combine both idioms, reflecting the eclectic interests of Schuller himself. Two such albums due shortly feature French horn player **Richard Todd** and flutist **Robert Dick**, respectively.

Also upcoming on the Boston-based label is a recording by the **Sequoia Quartet** offering works by **Tom McKinley** and Japanese composer **Michio Mamiya.** Another album features the output of **Louis Gruenberg**, whose violin concerto in a recording by **Jascha Heifetz** is still in the catalog.

CDs are planned, but not expected to hit the market before next year in view of the production squeeze, says **Timothy Geller**, who manages the label. No cassettes are yet available either, although these are to come shortly. Suggested list price of GM's LPs is $9.98.

PASSING NOTES: ***Deutsche Grammophon*** has issued an extended-play single cassette carrying the complete performance of its hit **"West Side Story."** Running time is more than 76 minutes, and the suggested list is $17.96. The label continues to make available the two-cassette package in box and with booklet for those who prefer that packaging option. Meanwhile, DG has signed the **Hagen Quartet** of Salzburg

A rosy radio picture was painted in Dallas

to a longterm pact. First up under the deal is a Schubert album with the Quartet No. 13 and the "Quartettsatz." Planned for later is a recording of the Mendelssohn Octet, in which the Hagen will be joined by the **Melos Quartet.**

Coming from **CBS** in November is the first Schubert symphony package featuring **Daniel Barenboim** and the Berlin Philharmonic. It couples the Second and Eighth. This combination is to record all the Schubert symphonies. Also due is the first duet recording to be made by pianists **Murray Perahia** and **Radu Lupu**, holding performances of the Mozart Sonata in D for four hands, and the Schubert Fantasia in F Minor.

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IN THIS ISSUE:

- Impact of compact disc . . . on repertoire, retailing, pricing, radio
- Overview of the classical record market
- Emerging new artists
- A thorough analysis of classical music

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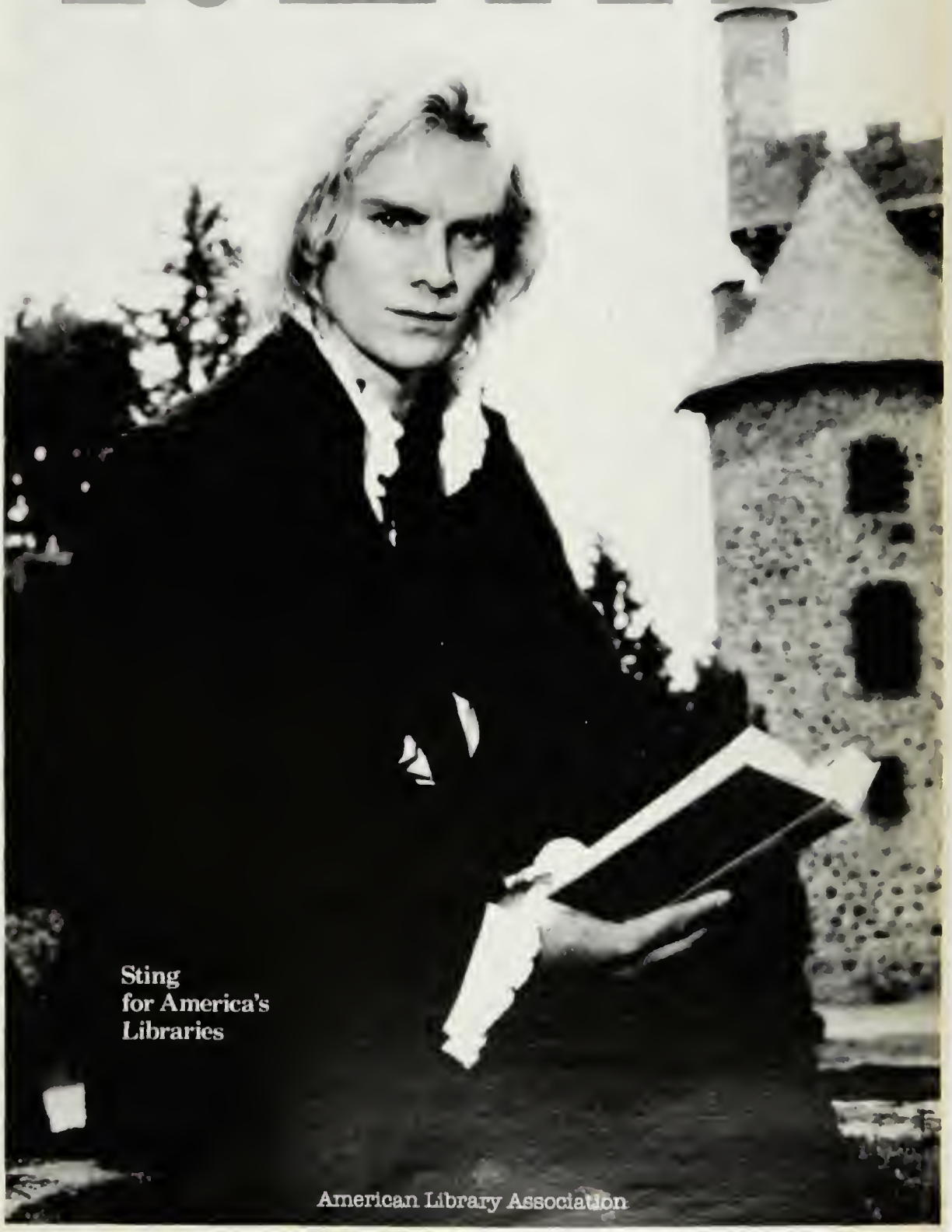
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TOP SPIRITUAL ALBUMS

Compiled from a national sample of retail store and one-stop sales reports

THIS WEEK	4 WKS AGO	WKS ON CHART	ARTIST [LABEL & NUMBER, DISTRIBUTING LABEL]	TITLE
1	2	37	WALTER HAWKINS LIGHT LS5857	13 weeks at No. One LOVE ALIVE III
2	1	25	THE WILLIAMS BROTHERS MALACO MAL 8A00	BLESSED
3	4	37	THE WINANS LIGHT LS5853	TOMORROW
4	NEW▶		EDWIN HAWKINS LIGHT 5887	HAVE MERCY
5	15	9	NICNOLAS COMMAND CRN 1003	DEDICATED
6	9	65	ANDRAE CROUCH LIGHT 5863	NO TIME TO LOSE
7	3	45	VANESSA BELL ARMSTRONG ONYX PO 3825	CHOSEN
8	8	21	DOUGLAS MILLER LIGHT 5876	UNSPEAKABLE JOY
9	5	21	COMMISSIONED LIGHT 5851	I'M GOING ON
10	6	17	THE RANCE ALLEN GROUP WORD 8282/A&M	I GIVE MYSELF TO YOU
11	11	25	REV. MARVIN YANCY NASHBORO NA 8656 MCA	HEAVY LOAD
12	12	121	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L 10059	ROUGH SIDE OF THE MOUNTAIN
13	NEW▶		CHARLES NICKS SOUND OF GOSPEL SOG 1A6	COME UNTO JESUS
14	10	17	THE TRUTHETTES MALACO 4397	MAKING A WAY
15	13	37	LUTHUR BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10075	HE CARES
16	19	49	REV. M BRUNSON/THOMPSON COMMUNITY CNOIR WORD 8105 A&M	MIRACLE "LIVE"
17	17	13	JOE LIGON WORD 8279/A&M	OLD REVIVAL BACK HOME
18	14	9	TIMOTHY WRIGHT GOSPEARL PL 16021	LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C.
19	7	13	THE NEW JERSEY MASS CHOIR PRELUDE PRL18113	I WANT TO KNOW WHAT LOVE IS
20	24	33	MATTIE MOSS CLARK DMI 7772	HUMBLE THYSELF
21	21	65	SNIRLEY CAESAR WORD 8109 A&M	SAILIN'
22	NEW▶		LITTLE CEDRIC & THE HAILEY SINGERS GOSPEARL 16028	GOD'S BLESSING
23	20	65	JACKSON SOUTNERN, MALACO A392	MADE IN MISSISSIPPI
24	27	5	OTIS CLAY JEWEL 1200	WHEN THE GATES SWING OPEN
25	NEW▶		NEW JERUSELM BAPTIST CNOIR SAVOY 14768	HIS EYE IS ON THE SPARROW
26	25	49	TNE GEORGIA MASS CHOIR SAVOY 7088	I'M GONNA HOLD OUT
27	30	49	EDWIN NAWKIN MUSIC/ART SEMINAR MASS CNOIR BIRTHRIGHT 4045	ANGELS WILL BE SINGING
28	23	25	DELEDN RICHARDS WORD 8173/A&M	OELEON
29	29	5	TNE CANTON SPIRITUALS JAY & BEE 0069	MISSISSIPPI PO BOY
30	18	45	KEITH PRINGLE HEARTWARMING 378A ONYX	PERFECT PEACE
31	38	105	SANDRA CROUCN LIGHT LS-5825	WE SING PRAISES
32	22	17	JAMES CLEVELAND AND THE GMWA SAVOY 7090	LIVE IN ATLANTA
33	33	89	THE MIGNTY CLOUDS OF JOY WORD 8122/A&M	SING AND SHOUT
34	35	65	TNE RICHARD SMALLWOOD SINGERS ONYX 3833	PSALMS
35	16	57	REV.CLAY EVANS & TNE FELLOWSHIP CHOIR SAVOY 14762	WHAT HE'S DONE FOR ME
36	36	77	THOMAS WHITFIELD & CO SOUND OF GOSPEL 140	HALLELUJAH ANYHOW
37	31	21	ARETHA FRANKLIN & JAMES CLEVELAND ATLANTIC SD 2 906	AMAZING GRACE
38	39	33	PHILIP BAILEY WORD 8102/A&M	THE WONDERS OF HIS LOVE
39	37	29	THE EVEREADYS MALACO A396	JUST THINK OF HIS GOODNESS
40	28	5	JANICE BRDWN/JUNIOR PETITE CHOIR ATLANTA INT'L 10083	I MAY BE YOUNG

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GOSPEL LECTERN

by Bob Darden



MUCH HAS BEEN WRITTEN and said about **Amy Grant's** incredible success in both Christian and mainstream markets—and rightly so. But **Chris Christian** got there first.

Christian was the first artist to come out of contemporary Christian music to both write and perform mainstream top 40 hits. Today he is the focal point of the second largest music-making machine in contemporary Christian music—behind only the legendary **Bill Gaither**. And he's back in the news once again after signing an incredible production deal with **Word Records** for 40 albums over the next four years.

Christian is comfortable in two different musical worlds

Oh, and one other thing, just to complete the circle. It was Christian and producer **Brown Bannister** who first heard and signed Amy Grant to a Word deal nearly a decade ago.

Fifteen years ago, Christian, **Mike Blanton** (of **Blantnn/Harrell Productions**) and Bannister were roommates at Abilene Christian College in Texas, dreaming about the music business. After a stint at Opryland and as a session musician, Christian began to catch the ear of some well-known entertainers.

Soon he was writing for and performing with the likes of Elvis Presley, Olivia Newton-John, Dionne Warwick, Sheena Easton, B.J Thomas and the Carpenters (his "Back In My Life Again" was Karen Carpenter's last single). A trio called **Cotton, Lloyd & Christian** spawned the top 40 single "I Go To Pieces."

About that time, Christian produced **B.J Thomas'** first contemporary Christian album, "Home Where I Belong," which would go gold and win a Grammy in 1977. In short nrder, his religious career all but eclipsed his secular career. Other Grammy- and Dove Award-winning albums followed, including **the Imperials'** "Sail On" and **the Boone Sisters'** "First Class."

As a songwriter, Christian penned "Sail On," "All Things Are Possible," "Satisfaction Guaranteed," "Too Late," "Love Them While We Can," "Heed The Call," "Why Does The Devil Have All The Good Music?" and many more.

Since that time, Christian has crossed between both musical genres. On his own, he's recorded two top 20 hits, "I Want You, I Need You" and "Ain't Nothing Like The Real Thing" (as the first artist signed to Neil Bogart's Boardwalk label), and written the hit "All Things Are Possible" for **Dan Peek**.

Today, Christian's business offices are located in Dallas, his creative offices are in Los Angeles, and he has a studio (Gold Mine) and another office in Nashville. In addition to his 15 employees, he has another 11 writers. But rather than tie him down, he says his various operations have freed him up to do what he likes most: finding and producing new talent in both mainstream and Christian music venues.

"God blessed me with the ability to find new artists of merit and give them a platform," he says quietly from his Los Angeles office. "That's always been my history, and I find tremendous enjoyment in that. So after cutting back my work in contemporary Christian music a couple of years ago, I just felt the time was right to return. There was no one thing, but projects by people like **Steve Archer, White Heart, Rick Riso** and **Glen Allen Green** just happened to come along—projects I believed in."

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews





POLYGRAM CLASSICS continues to pursue an ambitious and active jazz release schedule. Fall plans reflect the company's bullish profile for jazz, with a variety of major historical projects that kicked off last month with a new **Charlie Parker** reissue program.

All eight of Bird's solo Verve sessions, including alternate takes, are being issued in chronological order, with the original **David Stone Martin** cover art. Disks will be pressed in Europe and list priced at $6.98.

Also being reissued are two sets by **Oscar Petersnn; Ella Fitzgerald's** Grammy-winning "Mack The Knife/Ella In Berlin"; and "**Counl Basie** Swings, **Joe Williams** Sings." These sets, which list at $9.98, emanate from Japanese Verve.

This month, the flood quickens with the arrival of a 10-disk set comprising **Billie Holiday's** entire Verve and MGM output, spanning her work from 1946-59—the final stanza of her career. The package, including previously unissued tracks and alternate takes, will also include a 36-page booklet and carry an appropriately weighty price tag of $99.80. Prepared by Polydor Japan in league with the PolyGram jazz department here, it's being pressed in Japan.

There are plenty of other worthy reissues in the PolyGram pipeline as well. And stay tuned for a jazz-related announcement from that company that is sure to delight lovers and supporters of the music everywhere.

ALSO NOTED: Clarinetist **Richard Stoltzman** joins **Woody Herman & His Thundering Herd** for a six-week tour, beginning Oct. 21 in St. Louis. Stoltzman, a classical musician who has dabbled in jazz in the past (and, in fact, has a jazz album due imminently via RCA), will be featured in "Ebony Concerto," the celebrated piece written for Herman and his orchestra by **Igor Stravinsky**. Plans are currently afoot for a gala Madison Square Garden concert next year to celebrate Herman's 50th anniversary as a bandleader . . . On a somewhat related note, New York's **Carnegie Recital Hall** launches a series called "Chamber Music & All That Jazz" Friday (4) with a duo concert by vibist/pianist **Karl Berger** and pianist **George Schutz** . . . Critic **Leonard Feather** has established a scholarship fund in his name at Boston's **Berklee College of Music** . . .

Bird and Billie live via PolyGram packages

Saint Peter's Church in New York has been presenting "Jazz Vespers," under the direction of **the Rev. John Garcia Gensel**, for two decades. That noteworthy anniversary will be celebrated this Sunday (6) with an all-star "All Nite Soul" marathon, from 5 p.m. until 5 a.m. Monday. Among the bigger names on the guest list: **Max Roach, John Lewis, Sheila Jordan, Clark Terry** and **Billy Taylor**, who is also producing the extravaganza . . . Good news on two fronts involving New York promoter **Jack Kleinsinger** and his long-running **"Highlights In Jazz"** series. The **Stash** label is releasing a "Highlights In Jazz" album, recorded in concert in January. And Kleinsinger will be presenting a concert based on the "Highlights" jam session format at the **Berlin Jazz Festival** on Oct. 31.

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ASCAP Meet & Greet



Mick Jagger (right) with Ken Sunshine, ASCAP Assistant Director of Public Relations, at the Live Aid Concert in Philadelphia.



Robert Plant with Lauren Iossa, Editor of ASCAP magazine, *ASCAP in Action*, at the Byrne Arena in New Jersey.



ASCAP Eastern Regional Director of Repertory Lisa Schmidt with Lou Gramm (left) and Mick Jones of Foreigner at the Byrne Arena in New Jersey.



Chaka Khan (left) with Mary Jo Mennella, ASCAP Membership Representative, at the Greek Theatre in Los Angeles.



ASCAP Membership Representative Loretta Mûnoz pictured above with Steve Perry at the Bay Area Music Awards (Bammies) in San Francisco.



Julie Horton, (second from left), ASCAP Western Director of Contemporary Music with Power Station's John Taylor, Andy Taylor, Michael DesBarres and Tony Thompson at the Greek Theatre in Los Angeles.

International

Video Bottleneck in Greece

Gov't Export Policy Causing Delays

ATHENS Though the authorities seem to be winning the fight against profit-sapping video piracy in Greece, the Greek Video Assn. is concerned that market expansion may be hamstrung by delays in getting royalties through to foreign copyright owners.

The delaya are caused by government policies that allow a maximum of $100,000 per year to be exported by any Greek distributor, even if that company is licensee of two or more international producers. For any larger amount, approval has to be gained from the Minister of National Economy, and this can take up to 60 days to clear.

But piracy was, for many months, the crippling problem here. There are around 110,000 VCRs in Greek homes, some 80% of them VHS. Estimated ssle of legitimate prerecorded cassettes this year is around 300,000 units, generating a wholesale value of between $7 million and $8 million.

Some 90% of the income from the Greek video industry comes from rental, with overnight charges between 70 cents and $1.10. That range is regarded as far too low by diatributors and producers, who want fees upped by at least 25%.

With a population of 10 million, Greece has 400 video clubs, but the majority are on a very small scale. Average annual sales for popular movie cassettes is around 300-350, while blockbuster boxoffice successes, subtitled in Greek, may sell as many as 700 units in a year.

Greece is seen as a territory of enormous growth potential for video, particularly now that pressure on the pirates has been stepped up, with the Greek Video Assn. boosted by IFPI muscle. There are seven investigators, and more than 30 major cases are pending against suspected pirates. Greek courts have already proved that they consider video piracy s serious criminal offenae.

BPI Moving on Industry Ad Push

LONDON Substantial progress is being made by the British Phonographic Industry (BPI) and its retail liaison committee in its bid to build a generic advertising campaign on behalf of the whole music industry.

BPI chairman Maurice Oberstein says that an overall industry promotion is needed "to counter the declining proportion of disposable income being spent on records and tapes." It could well be that the campaign can be readied to link with the nationally televised BPI Awards ceremony set for next Februaary.

Oberstein admits that the market has been growing, but he points out that current sales volumes are still below the levels reached in 1978 and 1979 "We've been meeting in a somewhat informal way with a lot of the major retailers to try to promote communications between the retail and manufacturing sectors and find waya of developing generic advertising," he says.

"In the U.S., they have the 'Gift Of Music' campaign. Now I'd say we've advanced a fair diatance in the hope of ending with an all-industry campaign which would get people to buy music product."

INTERNATIONAL EDITOR

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Canada

'Class Of '85' Campaign Readied

Industry Getting Together To Push Domestic Product

BY KIRK LaPOINTE

TORONTO The Canadian recording industry is getting ready to celebrate its product in a six-week marketing campaign. It's by nn means a big-budget affair, but it's the most significant form of cooperation among the country's manufacturers, retailers and broadcasters in memory.

"Class Of '85: Music The World Wants To Hear," the industry's first binge to bring attention to domestic srtists, kicks off Oct. 14 and runs through Nov. 22. Extensive promotional material will accompany what A&M national sales vice president Bill Ott, the chairman of the Canadian Record Month Group, says will be strong retail and media support.

The Ontario government has kicked in $25,000, but Ott says overall costs of the effort will run over $100,000. That doesn't include the hours of manpower that A&M, CBS and WEA are providing to make the drive work.

To start the campaign, retailers are expected to resrrsnge their racks to design a Canadian corner of their stores. Extensive point-of-purchase posters, headers and banners will be provided with two in-store cassettes featuring a wide range of the country's top recording artists. A total of 250,000 16-page flyers have been printed as bag stuffers for all record/tape purchasers.

"We have tacit approval from every major account," Ott says.

The first splurge will take the campaign to the annual Juno music awards, Nov. 4. Following that, the group will focus attention on the media.

"What we want to get across is that this an industry growing, but we want it to be identified through its artists," Ott says.

Although Canadian music is at a two-year zenith right now—with Corey Hart leading the way with his phenomenally fast-selling "Boy In The Box," Platinum Blonde closely behind with its rocketing "Alien Shores" and Bryan Adams still in the top 10 with "Reckless" after almost a year—domestic music sales have been in a slump. The industry has done much finger-pointing about the sales troubles, and radio has largely been singled out for insufficient support.

But radio will be an integral part of the campaign in its latter stages. Many major stations are offering airtime for public service announcements touting the country's music talent, and this form of support is expected to augment Christmas season sales—although comparing 1984 and 1985 levels will be much like comparing apples and oranges, given the product now on the market.

Organization of the campaign will be handled in the regions by WEA, A&M and CBS. WEA will handle British Columbia, A&M will look after Alberta and Saskatchewan, A&M and CBS will administer the program in Manitoba, all three firms will join forces for Ontario, CBS will take on Quebec, and the three firms will combine to oversee efforts in the Atlantic provinces.

Ott says next year already shapes up to the bigger. "We've covered a lot of ground getting this first one ready to go," he says. "Next year should be much easier."

Governments will be lobbied strongly in the coming months to fork over more money. Ott says he'd like the campaign to be self-sufficient.

New Record for 'Reckless'

It's Official: Adams Sets Sales Mark

TORONTO The good ol' hoser from north Vancouver is having a heady year. Bryan Adams, who this summer became the only Canadian to have a No. 1 album on the Billboard charts for two consecutive weeks, has officially become the creator of Canada's most popular recording

"Reckless" is well past the 750,000-unit sales mark at home and the six million mark worldwide. Both those marks are Canadian-made highs.

Seven times platinum at home, four times platinum in the U.S., double platinum in New Zealand, gold in Australia and the U.K., silver in Norway, Portugal and Japan, "Reckless" has made the prolific 25-year-old Cansda's new ambassador of pop.

"I'm totally surprised," Adams said at a news conference held by A&M Records of Canada on Sept. 19 to make the numbers official.

"When I started recording 'Reckless,' I really had not idea it would do this."

A shoo-in for some Juno Awards in November—he walked off with five last year, snd wasn't a fraction as hot—Adams put quite a bit back into the business this year by co-writining "Tears Are Not Enough," the Canadian song for Ethiopian famine relief, which has sold more than 250,000 copies.

On his own, the success of "Reckless" has created quite a stir Ticket sales for the smattering of Canadian dates he's been sble to squeeze in during a virtual year-long tour have been as brisk as can be. His hometown return, Sept. 1 and 2, sold out in 90 minutes at roughly five seats a second.

"Reckless" also spawned the first gold singles of Adams' career. "Run To You," "Heaven" and "Summer Of '69" have all eclipsed the gold barrier. A sixth single from the album—"It's Only Love," a duet with Tina Turner—will be issued in October. If it charts, it will make Adams the only foreign artist in Billboard history to chart with six singles from one album.

"I think there's curiosity about Canadian music now," Adams says. "It's the way it was a few years ago with Australian music."

Adams, who says he wrote "the best lyric ever" for the current Roger Daltrey album, isn't about to hurry to return to the studio. He says he's looking to get back to recording "some time next year" and admits there is a certain amount of pressure to follow the accomplishments of "Reckleas."KIRK LaPOINTE

Maple Briefs

TRIUMPH WILL BE flooding the market with two albums in short order. A live set is due by November, while a studio album, now being cut, is being readied for January or February.

PAUL HYDE & THE PAYOLA$ are being dropped by A&M after four albums, three of them platinum. What's the story?

COREY HART might wonder what's the story, too. In our recent item on Juno nominees, we listed Hart's nominations (one-on-one with **Bryan Adams**, for a total of four), but neglected to point out he was leading the way. Only Adams got the credit. Given that this is the second Juno story in which Hart has been slighted, he would have a right to be taking this personally.

JOHN DONABIE has moved over to **CFRB** from **CFGM**. **CFGM's** owner, **Allan Slaight**, is about to become CFRB's owner. The CRTC's hearings into Slaight's purchase of Standard have wrapped up, and a decision is expected in a few weeks.

BOB SCHNEIDER and Fred Penner, two of the country's leading children's recording artists, have their own CBC-TV shows this fall. Schneider's is **"Vld Kids,"** a high-tech program with a school-age audience in mind, while Penner's is **"Fred Penner's Place,"** a pre-school show.

WHEN MCA RECORDS recently serviced 23 newspaper and broadcast critics with the **"Miami Vice"** soundtrack album, the label thought it might be fun to include a plastic bag of icing sugar. The police were not amused. Both the RCMP and the Toronto police were quoted in the Toronto Globe & Mail as saying the gimmick isn't in good taste.

HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 9/28/85

This Week	Last Week	
		SINGLES
1	1	DANCING IN THE STREET DAVID BOWIE & MICK JAGGER EMI AMERICA
2	2	HOLDING OUT FOR A HERO BONNIE TYLER CBS
3	3	PART-TIME LOVER STEVIE WONDER MOTOWN
4	8	IF I WAS MIDGE URE CHRYSALIS
5	10	ANGEL MADONNA SIRE
6	18	LEAN ON ME REO BOX SIRE
7	5	LAVENDER MARILLION EMI
8	7	KNOCK ON WOOD AMII STEWART SEDITION
9	4	TARZAN BOY BALTIMORA COLUMBIA
10	9	BODY AND SOUL MAI TAI HOT MELT/VIRGIN
11	16	BODY ROCK MARIA VIDAL EMI AMERICA
12	11	POWER OF LOVE HUEY LEWIS & NEWS CHRYSALIS
13	25	REBEL YELL BILLY IDOL CHRYSALIS
14	6	I GOT YOU BABE UB40 & CHRISSIE HYNDE DEP INTERNATIONAL
15	36	THE POWER OF LOVE JENNIFER RUSH CBS
16	28	TRAPPED COLONEL ABRAMS MCA
17	NEW	THE LODGERS STYLE COUNCIL POLYDOR
18	17	SHE'S SO BEAUTIFUL CLIFF RICHARD EMI
19	13	DRIVE CARS ELEKTRA
20	12	INTO THE GROOVE MADONNA SIRE
21	NEW	IT'S CALLED A HEART DEPECHE MODE MUTE
22	27	BRAND NEW FRIEND LLOYD COLE & THE COMMOTIONS POLYDOR
23	15	RUNNING UP THAT HILL KATE BUSH EMI
24	31	I'LL BE GOOD RENE & ANGELA CLUB
25	35	SINGLE LIFE CAMEO CLUB
26	14	SAY I'M YOUR NUMBER ONE PRINCESS SUPREME
27	21	MONEY FOR NOTHING DIRE STRAITS VERTIGO
28	20	YESTERDAYS MEN MADNESS ZAKJAZZ
29	19	ALONE WITHOUT YOU KING CBS
30	24	I WONDER IF I TAKE YOU HOME LISA LISA & CULT JAM WITH FULL FORCE CBS
31	NEW	MY HEART GOES BANG DEAD OR ALIVE EPIC
32	23	DON'T STOP THE DANCE BRYAN FERRY EG
33	22	I CAN DREAM ABOUT YOU DAN HARTMAN MCA
34	39	IS IT A DREAM DAMMED MCA
35	38	LOVE TAKE OVER FIVE STAR TENT
36	NEW	CLOSE TO ME THE CURE FICTION POLYDOR
37	26	DON'T MESS WITH DOCTOR DREAM THOMPSON TWINS ARISTA
38	NEW	ST ELMO'S FIRE JOHN PARR LONDON
39	30	WHITE WEDDING BILLY IDOL CHRYSALIS
40	29	THE SHOW REBECCA STORM TOWERBELL
		ALBUMS
1	NEW	KATE BUSH HOUNDS OF LOVE EMI
2	1	MADONNA LIKE A VIRGIN SIRE
3	2	VARIOUS NOW THAT'S WHAT I CALL MUSIC 5 VIRGIN
4	3	DIRE STRAITS BROTHERS IN ARMS VERTIGO
5	NEW	STEVIE WONDER IN SQUARE CIRCLE MOTOWN
6	NEW	THOMPSON TWINS HERES TO FUTURE DAYS ARISTA
7	4	THE KENNY ROGERS STORY LIBERTY
8	5	MARILLION MISPLACED CHILDHOOD EMI
9	8	MADONNA THE FIRST ALBUM SIRE
10	6	PHIL COLLINS NO JACKET REQUIRED VIRGIN
11	10	BRYAN FERRY BOYS AND GIRLS EG
12	7	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
13	13	VARIOUS OPEN TOP CARS AND GIRLS IN T'SHIRTS TELSTAR
14	11	BRUCE SPRINGSTEEN BORN IN THE U S A CBS
15	19	BILLY IDOL VITAL IDOL CHRYSALIS
16	9	CURE THE HEAD ON THE DOOR FICTION
17	17	U2 THE UNFORGETTABLE FIRE ISLAND
18	15	U2 LIVE "UNDER A BLOOD RED SKY" ISLAND
19	21	QUEEN GREATEST HITS EMI
20	16	TINA TURNER PRIVATE DANCER CAPITOL
21	14	UB40 BAGGARIDDIM DEP INTERNATIONAL
22	12	GARY MOORE RUN FOR COVER 10
23	23	BRYAN ADAMS RECKLESS A&M
24	18	STING THE DREAM OF THE BLUE TURTLES A&M
25	20	EURYTHMICS BE YOURSELF TONIGHT RCA
26	27	BILLY JOEL GREATEST HITS VOLUME I AND VOLUME II CBS
27	25	POGUES RUM SODOMY & THE LASH STIFF
28	NEW	BOBBY WOMACK SO MANY RIVERS MCA
29	NEW	GARY NUMAN THE FURY NUMAC
30	24	HUNDREDS AND THOUSANDS BRONSKI BEAT FORBIDDEN FRUIT
31	29	CARS HEARTBEAT CITY ELEKTRA
32	NEW	DARYL HALL & JOHN OATES HALL & OATES AT THE APOLLO RCA
33	32	SADE DIAMOND LIFE EPIC
34	30	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
35	31	U2 WIDE AWAKE IN AMERICA ISLAND
36	22	DEXY'S MIDNIGHT RUNNERS DON T STAND ME DOWN MERCURY
37	35	JAMES LAST LEAVE THE BEST TO LAST POLYDOR
38	NEW	THE WATERBOYS THIS IS THE SEA ENSIGN ISLAND
39	26	DIO SACRED HEART VERTIGO
40	39	ALF ALISON MOYET CBS

CANADA (Courtesy The Record) As of 8/29/85

This Week	Last Week	
		SINGLES
1	1	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL
2	2	CRYING OVER YOU PLATINUM BLONDE COLUMBIA CBS
3	3	THE POWER OF LOVE HUEY LEWIS & THE NEWS MCA
4	4	ST ELMO'S FIRE JOHN PARR WEA
5	12	CHERISH KOOL & THE GANG DE LITE/POLYGRAM
6	6	DANCING IN THE STREET DAVID BOWIE & MICK JAGGER CAPITOL
7	7	MONEY FOR NOTHING DIRE STRAITS VERTIGO/POLYGRAM
8	11	TAKE ON ME A-HA WARNER BROS./WEA
9	9	BOY IN THE BOX COREY HART AQUARIUS/CAPITOL
10	10	FREEWAY OF LOVE ARETHA FRANKLIN RCA
11	NEW	PART TIME LOVER STEVIE WONDER MOTOWN/QUALITY
12	18	SUMMER OF '69 BRYAN ADAMS A&M
13	8	CRY GDOLEY & CREME MERCURY/POLYGRAM
14	14	IT HURTS TO BE IN LOVE GINO VANNELLI POLYDOR/POLYGRAM
15	15	YOU'RE ONLY HUMAN (SECOND WIND) BILLY JOEL COLUMBIA CBS
16	18	DON'T LOSE MY NUMBER PHIL COLLINS WARNER BROS
17	5	NEVER SURRENDER COREY HART AQUARIUS/CAPITOL
18	17	WHAT ABOUT LOVE HEART CAPITOL
19	19	DRESS YOU UP MADONNA SIRE/WEA
20	NEW	LONELY DL' NIGHT JOHN COUGAR MELLENCAMP RIVA/POLYGRAM
		ALBUMS
1	2	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
2	1	COREY HART BOY IN THE BOX AQUARIUS/CAPITOL
3	3	PLATINUM BLONDE ALIEN SHORES COLUMBIA/CBS
4	5	STING THE DREAM OF THE BLUE TURTLES A&M
5	9	EURYTHMICS BE YOURSELF TONIGHT RCA
6	4	TEARS FOR FEARS SONGS FROM THE BIG CHAIR VERTIGO/POLYGRAM
7	7	BRYAN ADAMS RECKLESS A&M
8	6	PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
9	8	BRUCE SPRINGSTEEN BORN IN THE U S A COLUMBIA/CBS
10	12	ARETHA FRANKLIN WHO'S ZOOMIN' WHO ARISTA/RCA
11	11	MADONNA LIKE A VIRGIN SIRE/WEA
12	15	JOHN COUGAR MELLENCAMP SCARECROW RIVA/POLYGRAM
13	10	PAUL YOUNG THE SECRET OF ASSOCIATION COLUMBIA/CBS
14	13	BILLY JOEL'S GREATEST HITS VOLS. I & II COLUMBIA CBS
15	20	DARYL HALL & JOHN OATES LIVE AT THE APOLLO RCA
16	16	LOVERBOY LOVIN' EVERY MINUTE OF IT COLUMBIA/CBS
17	17	POINTER SISTERS CONTACT PLANET/RCA
18	18	ST. ELMO'S FIRE SOUNDTRACK ATLANTIC/WEA
19	19	MOTLEY CRUE THEATRE OF PAIN WEA
20	14	DEAD OR ALIVE YOUTHQUAKE EPIC/CBS

WEST GERMANY (Courtesy Der Musikmarkt) As of 9/30/85

This Week	Last Week	
		SINGLES
1	1	MARIA MAGDALENA SANDRA VIRGIN
2	12	CHERI CHERI LADY MODERN TALKING HANSA/ARIOLA
3	4	RUNNING UP THAT HILL KATE BUSH EMI
4	2	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL/EMI
5	3	INTO THE GROOVE MADONNA SIRE/WEA
6	5	CHERISH KOOL & GANG DE LITE/METRONOME
7	7	DANCING IN THE STREET DAVID BOWIE & MICK JAGGER EMI
8	8	CENERENTOLA (CINDERELLA) MARTINELLI-CHIC/TELDEC
9	6	THERE MUST BE AN ANGEL EURYTHMICS RCA
10	9	SHANGHAI LEE MARROW CHIC TELDEC
11	18	AN DER NORDSEEKUESTE KLAUS U. KLAUS TELDEC
12	13	FRAHKREICH, FRANKREICH DE BLAECK FOEOESS EMI
13	11	UNKNOWN STUNTMAN LEE MAJORS SCOTTI BROS./BELLAPHON
14	19	ST ELMOS FIRE (MAN IN MOTION) JOHN PARR PHONOGRAM
15	20	MEIN TUUT TUUT LEINEMANN MERCURY/PHONOGRAM
16	NEW	SAT I'M YOUR NUMBER ONE PRINCESS TELDEC
17	10	BLUE NIGHT SHADOW TWO OF US BLOW UP/INTERCORD
18	16	MT TOOT TOOT DENISE LASALLE EPIC CBS
19	14	ROCK ME AMADEUS FALCO GIG TELDEC
20	NEW	I CAN LOSE MY HEART TONIGHT C C CATCH HANSA/ARIOLA
		ALBUMS
1	1	PETER MAFFEY SONNE IN DER NACHT/TELDEC
2	2	MADONNA LIKE A VIRGIN SIRE/WEA
3	3	BRUCE SPRINGSTEEN BORN IN THE U S A CBS
4	4	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
5	8	ROGER WHITTAKER DU GEHOERST ZU MIR AVON/INTERCORD
6	14	HOWARD CARPENDALE MITTENDRIN EMI
7	9	TINA TURNER PRIVATE DANCER CAPITOL/EMI
8	NEW	KATE BUSH HOUNDS OF LOVE EMI
9	5	SAGA BEHAVIOUR POLYDOR/DGG
10	10	SOUNDTRACK MAD MAX/CAPITOL EMI
11	7	MARILLION MISPLACED CHILDHOOD EMI
12	18	ULLA MEINECKE DER STOLZ ITALIENISCHER FRAUEN RCA
13	6	STING THE DREAM OF THE TURTLES A&M DGG
14	11	EURYTHMICS BE YOURSELF TONIGHT RCA
15	13	CHRIS REA SHAMROCK DIARIES MAGNET/DGG
16	12	RICK SPRINGFIELD TAO RCA
17	17	MODERN TALKING THE FIRST ALBUM HANSA/ARIOLA
18	NEW	MATT BIANCO WHOSE SIDE ARE YOU ON? WEA
19	NEW	BRYAN FERRY BOYS AND GIRLS EG/DGG
20	19	NENA FEUER UND FLAMME CBS

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 9/25/85

This Week	Last Week	
		SINGLES
1	1	INTO THE GROOVE MADONNA SIRE
2	2	I GOT YOU BABE UB40 & CHRISSIE HYNDE VIRGIN
3	5	DANCING IN THE STREET DAVID BOWIE & MICK JAGGER EMI BOVEMA
4	4	CHERISH KOOL & GANG VIP
5	3	TARZAN BOY BALTIMORA EMI BOVEMA
6	7	RUNNING UP THAT HILL KATE BUSH EMI BOVEMA
7	6	THERE MUST BE AN ANGEL EURYTHMICS RCA
8	8	HEAVEN MUST BE MISSING AN ANGEL TAVARES CAPITOL
9	NEW	GLOW RICK JAMES MOTOWN
10	NEW	TICKET TO THE TROPICS GERARD JOLING WEA
		ALBUMS
1	1	MADONNA LIKE A VIRGIN SIRE
2	2	STING THE DREAM OF THE BLUE TURTLES A&M
3	3	EURYTHMICS BE YOURSELF TONIGHT RCA
4	6	KOOL & GANG EMERGENCY VIP
5	7	U2 THE UNFORGETTABLE FIRE ISLAND
6	4	BRUCE SPRINGSTEEN BORN IN THE USA CBS
7	8	PROPAGANDA A SECRET WISH ARIOLA
8	10	THE CURE THE HEAD ON THE DOOR POLYDOR
9	5	BENNY NEYMAN NET ZWARTE GOUD CNR
10	NEW	MATT BIANCO WHOSE SIDE ARE YOU ON WEA

AUSTRALIA (Courtesy Kent Music Report) As of 9/23/85

This Week	Last Week	
		SINGLES
1	1	POWER OF LOVE HUEY LEWIS & NEWS CHRYSALIS
2	3	DANCING IN THE STREET DAVID BOWIE/MICK JAGGER EMI
3	2	WHAT YOU NEED INXS WEA
4	4	MONEY FOR NOTHING DIRE STRAITS VERTIGO/POLYGRAM
5	NEW	I GOT YOU BABE UB40 VIRGIN/DEP
6	5	OUT OF MIND OUT OF SIGHT MODELS MUSHROOM
7	7	TOO YOUNG FOR PROMISES KOO OE TAH MERCURY
8	14	I'D DIE TO BE WITH YOU TONIGHT JIMMY BARNES
9	6	FREEWAY OF LOVE ARETHA FRANKLIN ARISTA
10	NEW	MADONNA DRESS YOU UP GEFFEN
11	NEW	PART-TIME LOVER STEVIE WONDER MOTOWN
12	8	WE DON'T NEED ANOTHER HERO TINA TURNER INTERFUSION
13	13	CRAZY FOR YOU MADONNA GEFFEN
14	16	HEAVEN BRYAN ADAMS A&M
15	17	DARE ME POINTER SISTERS RCA
16	10	FRANKIE SISTER SLEDGE ATLANTIC
17	11	ALL YOU ZOMBIES HOOTERS CBS
18	9	THERE MUST BE AN ANGEL EURYTHMICS RCA
19	12	LIFE IN A NORTHERN TOWN DREAM ACADEMY WEA
20	NEW	NEVER SURRENDER CORY HART EMI
		ALBUMS
1	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO
2	2	VARIOUS TURN IT UP '85 POLYSTAR
3	4	EURYTHMICS BE YOURSELF TONIGHT RCR
4	3	VARIOUS 1985 OH FIRE FESTIVAL
5	5	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
6	9	BRYAN ADAMS RECKLESS A&M
7	6	TALKING HEADS LITTLE CREATURES EMI
8	7	MODELS OUT OF MIND OUT OF SIGHT MUSHROOM
9	10	HOODOO GURUS MARS NEED GUITARS BIG TIME
10	8	BILLY JOEL GREATEST HITS VOLS 1 & 2 CBS
11	11	ROCKET MUSIC T-BOT MORE EMI
12	17	BARBRA STREISLAND MEMORIES CBS
13	18	VARIOUS MODERN LOVE A TEL
14	12	PHIL COLLINS NO JACKET REQUIRED WEA
15	13	DO RE MI DOMESTIC HARMONY VIRGIN
16	14	MADONNA LIKE A VIRGIN SIRE
17	16	JOHN ROWLES NOW AND THEN J&B
18	NEW	ARETHA FRANKLIN WHOSE ZOOMIN WHO FESTIVAL
19	15	STING THE DREAM OF THE BLUE TURTLES A&M
20	19	ORIGINAL CAST RECORDING CATS POLYDOR

JAPAN (Courtesy Music Labo) As of 9/23/85

This Week	Last Week	
		SINGLES
1	1	KANASHIMI NI SAYONARA ANZENCHITAI KITTY/KITTY M
2	2	MELODY SOUTHERN ALL STARS VICTOR/AMUSE FUJI PACIFIC
3	3	NATSUZAKARI HONDJIGUMI TOSHI V YAOKO CANYON/TANABE/JOHNNY'S
4	4	NAMIDA NO JASMINE LOVE SONOKO KAWAI CBS-SONY WATANABE
5	6	SAILOR FUKU O HUGASAHAIDE ONYANKO CLUB CANYON FUJI-PMP
6	10	LUCKY CHANCE D MONICHIDO C-C-B POLYDOR/NICHION
7	7	NATSUKOI YUKI SAITOH CANYON/TOHO-FUJI PACIFIC
8	19	METRPOLIS NO KATASUMIDE TUMI MATSUTOYA TOSHIBA EMI KIRARA
9	8	TSUBASA NO ORETA ANGEL AYUMI NAKAMURA HAMMING BIRD NICHION JCM
10	NEW	SHINOBI AI YOSHIE KASHIWABARA PHONOGRAM TANABE-NICHION
11	5	ANATAD MOTTO SNIRITAKUTE HIROKO YAKUSHIMARU TOSHIBA EMI OFFICE MEL
12	9	METROPOLIS NO KATASUMIDE TUMI MATSUTOYA TOSHIBA-EMI KIRARA
13	12	ROPPONGI SHINJUK ANN LOUIS VICTOR WATANABE
14	NEW	AME NO NIGH SCHOOL MIYOKO YOSHIMOTO TOSHIKU GEIEI
15	18	RENAI SHOHKONGUN MASASHI SADA FREE FLIGHT JCM-MASASHI
16	11	SNININ' ON KIMI GA KANASNII LOOK EPIC-SONY PMP LOOR CONNECTION
17	15	BYE BYE DIRL SHOHJOTAI PHONOGRAM NICHION BOND
18	20	PASSION YOU HAYAMI TAURUS-SUN M-JCM-YUI
19	NEW	SONSHUN MONOGATARI TOMOYO HARADA CBS-SONY VARIETY
20	16	SAND BEIGE AKINA NAKAMORI WARNER-PIONEER RENON
		ALBUMS
1	NEW	SOUTHERN ALL STARS KAMAKURA VICTOR
2	NEW	MOMOKO KIKUCHI TROPIC OF CAPRICORN VAP
3	1	CHECKERS MAINICHI CHECKERS CANYON
4	2	AKINA NAKAMORI D404 ME WARNER-PIONEER
5	3	BILLY JOEL BILLY THE BEST CBS SONY
6	5	JUNICHI INAGAKI COMPLETE TOSHIBA EMI
7	6	MASAYOSNI TAKANAKA TRAUMATIC TOSHIBA-EMI
8	8	AYUMI NAKAMURA BE TRUE HUMMING BIRD
9	4	SEIKO SOUND OF MY HEART CBS SONY
10	7	HIROKO YAKUSHIMARU YUME JUHWA TOSHIBA-EMI
11	NEW	CASIOPEA HALLE ALPHA
12	11	NOUND DOD SPIRITS CBS-SONY
13	9	OFF CDURSE BEST COLLECTION TOSHIBA EMI
14	12	THE NAPPYEND CBS SONY
15	10	TSUYOSHI NAGABUCHI HUNGRY TOSHIBA EMI
16	14	MIHO NAKAYAMA C KING
17	13	USA FOR AFRICA WE ARE THE WORLD CBS-SONY
18	16	CLASH GALS HEALTH VICTOR
19	15	MADONNA INTO THE GROOVE WARNER PIONEER
20	NEW	SHEILA E. ROMANCE 1600 WARNER PIONEER

ITALY (Courtesy Germano Ruscitto) As of 9/23/85

This Week	Last Week	
		ALBUMS
1	1	CLAUDIO BAGLIONI LA VITA E' ADESSO CBS
2	NEW	MADONNA LIKE A VIRGIN WEA
3	2	VASCO ROSSI COSA SUCCEDE IN CITTA CAROSELLO RICORDI
4	4	BRUCE SPRINGSTEEN BORN IN THE USA CBS
5	5	RENZO ARORE & NEW . QUELLI DELLA NOTTE FONIT CETRA RICORDI
6	NEW	STING DREAM OF THE BLU TURTLES A&M CBS
7	10	JOHN DENVER I GRANDI SUCCESSI RCA
8	3	ANTONELLO VENDITTI CENTOCITTA HEINZ RICORDI
9	9	VARIOUS FESTIVALBAR 85 CGD MM
10	7	EDOARDO BENNATO KAIWANNA RICORDI
11	8	CAT STEVENS RICORDI
12	NEW	VARIOUS MONSTRUO 2 POLYGRAM
13	11	BRYAN FERRYS BOYS AND GIRLS POLYGRAM
14	17	SPANDAU BALLET PARADE RCA
15	12	SQUALLDR TOCCA L'ALBICOCCA RICORDI
16	NEW	VARIOUS MIKAGE BABY
17	NEW	STYLE COUNCIL OUR FAVOURITE SHOP POLYGRAM
18	15	RAY CHARLES 2D GREATEST HITS RICORDI
19	14	LOREDANA BERTE CARIOCA CBS
20	NEW	NIND O'ANGELO ECCOMI QUA DURIUM

Calendar

Weekly colendor of trade shows, conventions, award shows, seminars ond other notable events. Send information to Colendar, Billboord, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 30-Oct. 3, **National Assn. of Recording Merchandisers (NARM)Retail/Manufacturer Advisory Committee Meeting**, Sheraton Harbor Island, San Diego. (609) 424-7404.

OCTOBER

Oct. 5, **Music Law Synposium, 1985**, Mandalay Four Seasons, Dallas. (312) 988-5580.

Oct. 10, **American Jewish Congress Cultural Achievement Award Dinner**, Pierre Hotel, New York.

Oct. 10-11, **Electronic Accessories Show**, Atlantic City (N.J.) Convention Center. (215) 675-7562.

Oct. 10-12, **Fourth Annual NARM Independent Distributors Conference**, Sheraton Bal Harbour, Bal Harbour, Fla.

Oct. 11-13, **Country Music Assn. Talent Buyers Seminar**, Hyatt Regency, Nashville. (615) 244-2840.

Oct. 11-13, **21st Annual Retail Advertising Seminar**, Westin Hotel, Chicago. (212) 244-8780.

Oct. 12-16, **Audio Engineering Society (AES) Show**, New York Hilton, New York. (212) 661-2355.

Oct. 14, **Country Music Assn. Awards Show**, Grand Ole Opry, Nashville. (615) 244-2840.

Oct. 15, **Annual BMI Country Awards Dinner**, BMI Nashville Headquarters, Music Row, Nashville. (615) 259-3625.

Oct. 16-18, **Musexpo/Videxpo '85**, Kensington Exhibition Center, London. (01) 968-4567.

NOVEMBER

Nov. 9, **1985 CMJ New Music Awards**, Beacon Theatre, New York. (516) 248-9600.

Nov. 14-16, **16th Annual Loyola National Radio Conference**, Holiday Inn, Mart Plaza, Chicago. (312) 670-3207.

Nov. 16-17, **Ninth Annual Songwriter Expo**, Pasadena City College, Pasadena, Calif. (213) 462-1382.

Nov. 20-24, **Billboard's Seventh Annual Video Music Conference**, Sheraton Premiere Hotel, Universal City, Calif. (213) 273-7040.

JANUARY

Jan. 27-31, **Midem**, Palais des Festivals, Cannes. (516) 364-3686.

FEBRUARY

Feb. 2-5, **NRB '86**, Sheraton Washington Hotel, Washington, D.C. (201) 428-5400.

Pop Music Video Network Prepares for Oct. 31 Debut

BY JIM McCULLAUGH

LOS ANGELES Music Video Services—a major music video distribution, marketing and promotion company—is forming the Pop Music Network, an affiliation of video music cable and broadcast television channels and programs consisting of more than 40 million potential viewers.

The primary goal of the Oct. 31 launch, explains MVS president John Persico, is to secure and coordinate national advertising for PMN and, in turn, offer major national advertisers an alternative media buy for next year. He adds that he hopes to add anywhere from five to 10 stations by year's end and boost the potential viewing audience to more than 50 million. He claims that the affiliation will provide a lower spot cost for national advertisers than MTV, which boasts approximately 27 million viewers.

Among current affiliates are New York/New Jersey's U68, Boston's V66, Houston's Video Majic, L.A.'s Video 22 and nine other outlets in secondary U.S. markets.

"We think the timing is perfect," says Persico, "in that many of these stations are just in the process of setting up sales departments, and Warner Bros. and CBS are charging for clips. This is a way those stations can pull in national advertising and receive a major source of revenue.

"In some cases, it may mean survival for a small station in a small market. It's hard for a station to sell on its own."

Persico adds that the arrangement is non-exclusive, and that there will be restrictions in major markets to avoid advertising representation conflicts. PMN affiliates will still tap local advertisers.

In addition to securing airtime for sponsors for PMN, MVS also hopes to orchestrate national promotional events, contests, syndicated programming, special features and other activities heretofore unavailable to tertiary market programs. Target demographics are both male and female 12- to 34-year-olds.

MVS, with offices in both Atlanta and Los Angeles, also offers research and tracking activities for the music video industry. Its video clip charts, based on television and club airplay, appear in numerous trade and consumer publications, including USA Today, Rolling Stone and TV Guide.

Lifelines

BIRTHS

Girl, Disna Ruth, to **Mandel** and **Deidy Riley Crittendon**, Aug. 14 in Dyersburg, Tenn. She is program director at WFUL Fulton, Ky.

Boy, Scot Lawrence, to **Stephen** and **Nadine Peeples**, Sept. 2 in Beverly Hills. He is a producer and editorial director with the Westwood One Radio Networks.

Boy, Patrick Smalley-Wall, to **Dr. Sue Smalley** and **Kevin Wall**, Sept. 9 in Los Angeles. He is president of Radio Vision International, a licensing agent for home video programming.

Boy, Ryan Joshua, to **Gary** and **Dena Casson**, Sept. 13 in New York. He is vice president of business affairs for Elektra/Asylum Records.

Boy, Harry Nicholas, to **Dave** and **Samantha Frishberg**, Sept. 20 in Van Nuys, Calif. He is a Fantasy recording artist.

MARRIAGES

Jonathan Zavin to **Bernadette M. Hogan**, Sept. 21 in New York. He is a partner in the entertainment law firm of Zavin, Sinnreich & Wasserman.

New Companies

Ugly Alien Entertainment, a management and booking company, formed by Terry Selders. First signings include the Dose, Space Goop and Martial Law. P.O. Box 26, Mansfield, Pa. 16933; (717) 662-7035.

Ben Cromer Productions, formed by Ben Cromer. Company's central focus is the syndication of rock programming to album rock, CHR and oldies-formatted stations. 2115 Southall Place S.W., Roanoke, Va. 24015; (703) 982-7397.

L.P.R. International Ltd., formed by Larry B. Phillips. Company's focus is artist booking, management and development. First release is "Ooooh Sha Sha" by Kee Kee. 3458 Forest Park Rd., Atlanta, Ga. 30351; (404) 366-6657.

Mach One Music Inc., formed by Byron Grant and Bob Hurley. Company publishes the Express Music Catalog, a 22,000-title retail mail-order catalog of music and video software. 175 Fifth Ave., New York, N.Y. 10010; (212) 245-6161.

NightWave Records, an independent record label specializing in dance music, formed by John DeLaVina and Kevin G. Toney. First release is "Magic," a 12-inch single by Brian Soares. 7985 Santa Monica Blvd., Suite 109 Box 440, West Hollywood, Calif. 90046; (213) 650-3131.

...newsline...

DON'T DELAY: Members of the National Academy of Recording Arts & Sciences (NARAS) should keep in mind that this year's Grammy Awards entry forms, covering the entire eligibility period for members and the last three months of the period for companies, must be received by the following dates: Thursday (3) for companies; Monday (7) for members. Late filing could result in elimination from the nomination process.

GET THE FACTS about the issues involved in the "Home Audio Recording Act" now pending in Congress at the New York Music Publishers' Forum, next Monday (7) at the Grand Hyatt's Empire Ballroom E, from 4-7 p.m. On hand for the discussion will be Congressman Bruce Morrison (D-Conn.), who recently introduced the bill in the House; Recording Industry Assn. of America (RIAA) president Stan Gortikov; George David Weiss, president of The Songwriters' Guild; and Chappell/Intersong Music USA president Irwin Robinson. For information, call Lori Mason at (212) 370-5330, ext. 63.

A NEW EXCLUSIVE DISTRIBUTION DEAL now has the major custom recorded projects of Book-of-the-Month Records, a division of Book-of-the-Month Club Inc., exclusively distributed to the retail trade by Caedmon/Arabesque. It's C/A's first outside distribution deal. The first four releases to be handled under the new pact (all are three-LP sets, with two-cassette and two-CD set equivalents) are "Sondheim," "Songs Of New York," "Bach Family" by the Zuckermans and "Beethoven Sonatas" by Richard Goode. All were set to ship Tuesday (1). On Nov. 1, two more three-LP sets ship: "Complete Chopin Polonaises" by Arthur Lima, and "Swing Reunion," featuring Red Norvo, Louie Bellson, George Duvivier, Benny Carter and others. The stores and chains Book-of-the-Month Records had been servicing directly will now be handled by Caedmon/Arabesque. For information, contact (800) 223-0420.

SLOW BOAT TO BEIJING: Neshui Ertegun, president of the International Federation of Phonogram & Videogram Producers (IFPI) and chairman of WEA International, will head a seven- to 10-day fact-finding mission to the People's Republic of China. The expedition comes at the invitation of Kong Mai, secretary general of the Chinese ministry of radio and tv. Members of the IFPI group are: Allen Davis, vice president of IFPI and president of CBS Records International; Ian Thomas, director general of IFPI; and Nicholas Garnett, IFPI regional director, Asia/Pacific. The group is due to arrive in Beijing on Oct. 9, with the purpose of "increasing cooperation between China and the world recording industry."

Joint Telerecording Push

CompuSonics, AT&T Link

NEW YORK CompuSonics Corp., the Denver-based manufacturer of digital audio equipment, has entered into a one-year agreement with AT&T to jointly promote the telecommunications giant's Accunet Switched 56 data transmission service and CompuSonics digital telerecording system.

Under the terms of the agreement, the two firms will participate in joint marketing activities, including promotional events, seminars and sales presentations for telerecording applications.

At a recent press demonstration hosted by AT&T at its headquarters here, CompuSonics made use of AT&T's land-based telephone data transmission system to digitally transmit and receive music between Chicago and New York (Billboard, Aug. 17).

David Schwartz, president of CompuSonics, is a strong proponent of the "electronic record store" concept, an idea that has been bandied about for some time, but which Schwartz says is now poised to "become a reality." While that is open to debate, such a system, as seen by Schwartz and CompuSonics, would utilize the firm's telerecording process and hard disk equipment to allow music software dealers to receive an album master via a digital transmission from the record company.

The retailers would then be able, in turn, to digitally transmit the music to consumers who would use credit cards to charge their purchases over the phone lines. The final step would involve the CompuSonics consumer digital audio recorder/player (which has yet to see production), which would record the transmission onto a five-and-a-quarter-inch "super-floppy" disk.

AT&T's Accunet Switched 56 service was started last May, and is provided by AT&T Communications, a unit of the firm based in Basking Ridge, N.J. The service is capable of a number of applications in addition to its ability to transmit high-quality audio signals, such as transmitting large blocks of digital data, improving the effectiveness of data networks, and sending digitally-encoded, encrypted voice or video signals and other forms of data. AT&T claims the system is more reliable and less expensive than satellite-based transmission networks.

STEVEN DUPLER

Billboard HOT 100 SINGLES

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Compiled from a national sample of retail store and one stop sales reports and radio playlists

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER (DISTRIBUTING LABEL)
1	1	1	13	**MONEY FOR NOTHING** 3 weeks at No. One M KNOPFLER (M KNOPFLER/M KNOPFLER/STING)	◆ DIRE STRAITS WARNER BROS 7 28950
2	2	2	14	**CHERISH** J BONNEFOND (R BELL/ KOOL & THE GANG/R BELL/J TAYLOR/KOOL & THE GANG)	◆ KOOL & THE GANG DE LITE/PRO 869 7 POLYGRAM
3	5	9	10	**OH SHEILA** READY FOR THE WORLD (M RILEY/G STROZIER/G VALENTINE)	◆ READY FOR THE WORLD MCA 52638
4	7	13	13	**TAKE ON ME** A TARNEY (P WAAKTAAR/MAGS/N HARRIET)	◆ A-HA WARNER BROS 7 29011
5	6	10	8	**DRESS YOU UP** M RODGERS (P STANTALE/A LARUSSO)	◆ MADONNA SIRE 7 28914 WARNER BROS
6	9	14	8	**SAVING ALL MY LOVE FOR YOU** M MASSER/M MASSER/G GOFFIN	◆ WHITNEY HOUSTON ARISTA 1 9361
7	3	6	11	**FREEDOM** G MICHAEL (G MICHAEL)	◆ WHAM! COLUMBIA 38 05409
8	10	15	7	**LONELY OL' NIGHT** LITTLE BASTARD/D GEHMAN/J MELLENCAMP)	◆ JOHN COUGAR MELLENCAMP RIVA 880 964 7 POLYGRAM
9	11	17	6	**DANCING IN THE STREET** C LANGER/A WINSTANLEY/I HUNTER/W STEVENSON/M GAYE)	◆ MICK JAGGER & DAVID BOWIE EMI AMERICA 8288
10	15	24	5	**PART TIME LOVER** S WONDER/S WONDER)	STEVIE WONDER TAMLA 1808 MOTOWN
11	4	5	12	**DON'T LOSE MY NUMBER** P COLLINS/H PADGHAM/P COLLINS)	◆ PHIL COLLINS ATLANTIC 7 89536
12	16	23	7	**FORTRESS AROUND YOUR HEART** STING/P SMITH/STING)	◆ STING A&M 2787
13	22	37	5	**MIAMI VICE THEME** J HAMMER/J HAMMER)	JAN HAMMER MCA 52666
14	20	29	5	**I'M GOIN' DOWN** B SPRINGSTEEN/J LANDAU/C PLOTKIN/S VAN ZANDT (B SPRINGSTEEN)	BRUCE SPRINGSTEEN COLUMBIA 38 05603
15	8	3	16	**ST. ELMO'S FIRE (MAN IN MOTION)** D FOSTER (D FOSTER/J PARR)	◆ JOHN PARR ATLANTIC 7 89541
16	18	19	12	**CRY** T HORN/GODLEY&CREME (GODLEY&CREME)	◆ GODLEY & CREME POLYDOR 881 786 7 POLYGRAM
17	14	11	13	**DARE ME** R PERRY (S LORBER/D PENN)	◆ THE POINTER SISTERS RCA 14126
18	19	25	9	**C-I-T-Y** K VANCE (J CAFFERTY)	◆ JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS 4-05452 EPIC
19	24	30	7	**LOVIN' EVERY MINUTE OF IT** T ALLOM/P DEAN (R J LANGE)	◆ LOVERBOY COLUMBIA 38 05569
20	28	39	4	**HEAD OVER HEELS** C HUGHES/R ORZABEL/R SMITH)	◆ TEARS FOR FEARS MERCURY 880 899 7 POLYGRAM
21	13	7	11	**POP LIFE** PRINCE & REVOLUTION (PRINCE & REVOLUTION)	PRINCE & THE REVOLUTION PAISLEY PARK 7 28998 WARNER BROS
22	12	4	14	**WE DON'T NEED ANOTHER HERO (THUNDERDOME)** T BRITTEN (T BRITTEN/G LYLE)	◆ TINA TURNER CAPITOL 5491
23	30	35	7	**FOUR IN THE MORNING (I CAN'T TAKE ANYMORE)** P GLASSER (J BLADES)	◆ NIGHT RANGER CAMEL MCA 52661 MCA
24	29	31	6	**THE WAY YOU DO THE THINGS YOU DO/MY GIRL** D HALL/J OATES/C CLEARMOUNTAIN/W ROBINSON JR/R ROGERS)	◆ DARYL HALL & JOHN OATES RCA (A) 70
25	25	26	9	**EVERY STEP OF THE WAY** J WAITE/S GALFAS (J WAITE/APAL SIDGWICK)	◆ JOHN WAITE EMI AMERICA 8282
26	17	8	15	**THE POWER OF LOVE** HUEY LEWIS & NEWS (C HAYES/H LEWIS/J COLLA)	◆ HUEY LEWIS & THE NEWS CHRYSALIS 4 42876
27	31	38	5	**I'M GONNA TEAR YOUR PLAYHOUSE DOWN** E LATHAM (E RANDALL)	◆ PAUL YOUNG COLUMBIA 38 05577
28	36	41	7	**BE NEAR ME** M FRY/M WHITE (M FRY/M WHITE)	◆ ABC MERCURY 880 626 7 POLYGRAM
29	34	40	6	**SUNSET GRILL** D HENLEY/D KORTCHMAR/G LADANYI (D HENLEY/D KORTCHMAR/TENCH)	DON HENLEY GEFFEN 7 28906 WARNER BROS
30	37	44	4	**ONE NIGHT LOVE AFFAIR** B ADAMS/B CLEARMOUNTAIN (B ADAMS/J VALLANCE)	BRYAN ADAMS A&M 2770
31	40	45	5	**WE BUILT THIS CITY** P WOLF/J SMITH (B TAUPIN/M PAGE/D LAMBERT/P WOLF)	◆ STARSHIP GRUNT 14170 RCA
32	39	46	4	**YOU BELONG TO THE CITY** G FREY (G FREY/J TEMPCHIN)	GLENN FREY MCA 52651
33	38	43	9	**AND WE DANCED** R CHERTOFF (R HYMAN/E BAZILIAN)	◆ THE HOOTERS COLUMBIA 38 05568
34	44	56	3	**LAY YOUR HANDS ON ME** A SADKIN/N RODGERS/T BAILEY (T BAILEY/A CURRIE/J LEWAY)	◆ THE THOMPSON TWINS ARISTA 1 9396
35	21	12	14	**INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)** M CHAPMAN (M KNIGHT/S CLIMIE)	◆ PAT BENATAR CHRYSALIS 4 42877
36	43	52	5	**YOU ARE MY LADY** B EASTMOND (B EASTMOND)	◆ FREDDIE JACKSON CAPITOL 5495
37	42	47	5	**COMMUNICATION** B EDWARDS (D BRAMBLE/R PALMER/A TAYLOR/J TAYLOR)	THE POWER STATION CAPITOL 5511
38	46	57	4	**NEVER** R NEVISON (KNIGHT/BLOCH/CONNIE)	◆ HEART CAPITOL 5512
39	48	50	7	**LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL)** D FOSTER/M GATICA (D FOSTER)	DAVID FOSTER ATLANTIC 7 89528
40	47	51	4	**BOY IN THE BOX** P CHAPMAN/J ASTLEY/C HART (C HART)	◆ COREY HART EMI AMERICA 8287
41	51	—	2	**WHO'S ZOOMIN' WHO** N M WALDEN (N M WALDEN/P GLASS/A FRANKLIN)	ARETHA FRANKLIN ARISTA 9410
42	32	28	11	**I GOT YOU BABE** UB40/R FALCONER/S BOND)	◆ UB40 A&M 2758
43	23	16	16	**FREEWAY OF LOVE** N M WALDEN (N M WALDEN/J COHEN)	◆ ARETHA FRANKLIN ARISTA 1 9354
44	54	67	6	**SO IN LOVE** S HAGUE (O M D/S HAGUE)	◆ ORCHESTRAL MANOEUVERS IN THE DARK A&M VIRGIN 2746 A&M
45	NEW ▶			**SEPARATE LIVES (THEME FROM WHITE NIGHTS)** A MARDIN/P COLLINS/S BISHOP)	◆ PHIL COLLINS/MARILYN MARTIN ATLANTIC 7 89498
46	27	18	13	**YOU'RE ONLY HUMAN (SECOND WIND)** P RAMONE (B JOEL)	◆ BILLY JOEL COLUMBIA 38 05417
47	49	53	6	**YOU WEAR IT WELL** E DEBARGE (E DEBARGE/E DEBARGE)	EL DEBARGE WITH DEBARGE GORDY 1804GF MOTOWN
48	26	20	13	**SMOKIN' IN THE BOYS ROOM** T WERMAN (M LUTZ/E BODA)	◆ MOTLEY CRUE ELEKTRA 7 69625
49	52	55	11	**TONIGHT IT'S YOU** J DOUGLAS (P NIELSEN/R ZANDER/J ZANDER/J BRANDT/M RADICE)	◆ CHEAP TRICK EPIC 34 (illegible)
50	66	84	3	**BROKEN WINGS** M WILLIAMS/M MISTER (M PAGE/S GEORGE/J LANG)	◆ MR. MISTER RCA 14136
51	56	64	6	**WEIRD SCIENCE** D OELMAN/S BARTEK (D OELMAN)	◆ OINGO BOINGO MCA 52633
52	NEW ▶			**ONE OF THE LIVING** M HARMAN (H KNIGHT)	◆ TINA TURNER CAPITOL 5518
53	35	21	15	**SUMMER OF '69** B ADAMS/J VALLANCE)	◆ BRYAN ADAMS A&M 2739
54	59	73	3	**BORN IN EAST L.A.** J (BRUCE SPRINGSTEEN/CHEECH & CHONG)	◆ CHEECH & CHONG MCA 52655
55	57	63	7	**ALL OF ME FOR ALL OF YOU** (JAMES/S SAMPEDRO/B WILSON/J SINCLAIR)	◆ 99 RCA 14082
56	61	74	4	**I MISS YOU** KLYMAXX/C MALSBY/L MALSBY)	KLYMAXX MCA CONSTELLATION 52606 MCA
57	33	22	10	**THERE MUST BE AN ANGEL** D A STEWART/LENNOX/STEWART)	◆ EURYTHMICS RCA 14160
58	63	70	6	**STAND BY ME** M WHITE/R BUCHANAN/B KING/J LEIBER/M STOLLER)	◆ MAURICE WHITE COLUMBIA 38-05571
59	64	76	5	**PERFECT WAY** GREEN/GAMPSON/MAHER/GREEN/GAMPSON)	◆ SCRITTI POLITTI WARNER BROS 7 28949
60	45	32	17	**SHOUT** (illegible/ABAL/STANLEY)	◆ TEARS FOR FEARS MERCURY 880 296 7 POLYGRAM
61	53	33	18	**NEVER SURRENDER** P CHAPMAN/J ASTLEY/C HART (C HART)	◆ COREY HART EMI AMERICA 8268
62	68	80	4	**AFTER THE FIRE** A SHARKEY/A (P TOWNSHEND)	◆ ROGER DALTRY ATLANTIC 7 89491
63	NEW ▶			**SOUL KISS** J HAMAR (M GOLDENBERG)	◆ OLIVIA NEWTON-JOHN MCA 52686
64	81	—	2	**LIKE TO GET TO KNOW YOU WELL** H/HINE (H JONES)	HOWARD JONES ELEKTRA 7 69598
65	NEW ▶			**THE NIGHT IS STILL YOUNG** P RAMONE (B JOEL)	BILLY JOEL COLUMBIA 38 05657
66	70	75	4	**ALL FALL DOWN** N MARTINELLI (B BLUE/R SMITH)	◆ FIVE STAR RCA 14108
67	62	60	18	**I WONDER IF I TAKE YOU HOME** FULL FORCE (FULL FORCE)	◆ LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA 38 04886
68	75	—	2	**SCREAMS OF PASSION** DAVID Z THE FAMILY (ST PAUL/SUSANNAH)	◆ THE FAMILY PAISLEY PARK 7 28953 WARNER BROS
69	76	—	2	**OBJECT OF MY DESIRE** R DIAMOND/L LICKE (B ADEYEMO/E PHILLIPS/R DIAMOND)	◆ STARPOINT ELEKTRA 7 69621
70	72	87	5	**RUNNING UP THAT HILL** K BUSH (K BUSH)	◆ KATE BUSH EMI AMERICA 8285
71	41	27	12	**SHAME** R ZITO (M DAVIS)	◆ THE MOTELS CAPITOL 5497
72	NEW ▶			**GIRLS ARE MORE FUN** P PARKER JR (P PARKER JR)	RAY PARKER JR ARISTA 1 9352
73	78	83	3	**NARO TIMES FOR LOVERS** A BAKER/R SCHER/L GOLDEN/R SCHER/L GOLDEN)	JENNIFER HOLLIDAY GEFFEN 7 28958 WARNER BROS
74	55	34	14	**LIFE IN ONE DAY** H/HINE (H JONES)	◆ HOWARD JONES ELEKTRA 7 69631
75	79	94	3	**LOVER COME BACK TO ME** MESTER/R MITRI/N (DEAD OR ALIVE)	◆ DEAD OR ALIVE EPIC 34-05607
76	82	—	2	**I'LL BE GOOD** B WATSON/B SWEDEN/RENE & ANGELA (R MOORE/A WINBUSH)	◆ RENE & ANGELA MERCURY 884 009 7 POLYGRAM
77	50	36	11	**NO LOOKIN' BACK** M MCDONALD/T TEMPLEMAN (M MCDONALD/K LOGGINS/E SANFORD)	◆ MICHAEL MCDONALD WARNER BROS 7 28960
78	58	42	19	**WHAT ABOUT LOVE?** R NEVISON (ALTON ALLEN/VALLANCE)	◆ HEART CAPITOL 5481
79	80	86	5	**AND SHE WAS** TALKING HEADS (D BYRNE)	◆ TALKING HEADS SIRE 7 28917 WARNER BROS
80	83	88	3	**EATEN ALIVE** B GIBB/M JACKSON/R RICHARDSON/A GALUTEN (B GIBB/M GIBB/M JACKSON)	◆ DIANA ROSS RCA 14181
81	89	95	3	**HURTS TO BE IN LOVE** G VANNELLI/J VANNELLI/R VANNELLI (G VANNELLI)	◆ GINO VANNELLI CBS ASSOCIATED 4-05586 EPIC
82	NEW ▶			**PARTY ALL THE TIME** R JAMES (R JAMES)	◆ EDDIE MURPHY COLUMBIA 38 25909
83	84	—	2	**THE OAK TREE** M DAY (M DAY)	◆ MORRIS DAY WARNER BROS 7 28899
84	65	61	22	**EVERYTIME YOU GO AWAY** L LATHAM (D HALL)	◆ PAUL YOUNG COLUMBIA 38-04867
85	90	—	2	**BLUE KISS** G MASSENBURG/B PAYNE/R KUNKEL (KIRSCH/WIEDLIN)	◆ JANE WIEDLIN (RS 52674 MCA
86	91	—	2	**EYE TO EYE** G STEVENSON/THE SYSTEM (P COX/R DRUMMIE)	GO WEST CHRYSALIS VS4-42903
87	60	48	14	**MYSTERY LADY** R DIAMOND/R DIAMOND/B OCEAN/J WOODLEY)	◆ BILLY OCEAN JIVE 1 9374 ARISTA
88	67	65	8	**FIRST NIGHT** R NEVISON/P SULLIVAN/J PETERIK)	SURVIVOR SCOTTI BROS 4-05579 EPIC
89	NEW ▶			**KAYLEIGH** C RUMSEY (MARILLION)	◆ MARILLION CAPITOL 5493
90	NEW ▶			**REMO'S THEME (WHAT IF)** T SHAW/R (CANNATA)/T SHAW/R CANNATA)	◆ TOMMY SHAW A&M 2753
91	88	77	11	**YOU LOOK MARVELOUS** A BAKER/B TISCHLER (B CRYSTAL/P SHAFFER)	◆ BILLY CRYSTAL A&M 2764
92	87	89	3	**JANET** D LAMBERT/(GOLDE/PFOL/B CALDWELL)	COMMODORES MOTOWN 1802
93	73	71	6	**TEST OF TIME** P SCALLY/G FORDYCE (PALMAR CANLER SAILL)	◆ THE ROMANTICS NEMPEROR 254-05587 EPIC
94	71	66	8	**WISE UP** B BANNISTER (W KIRKPATRICK/B SIMON)	AMY GRANT A&M 2762
95	86	54	8	**DOWN ON LOVE** A SADKIN/M JONES (M JONES/L GRAMM)	FOREIGNER ATLANTIC 7 89493
96	92	59	18	**IF YOU LOVE SOMEBODY SET THEM FREE** STING/P SMITH (STING)	◆ STING A&M 2738
97	97	81	5	**A LITTLE BIT OF HEAVEN** G SHARDINA/M SHARMON (R KEFR/G LYLE)	NATALIE COLE MODERN 7 99630 ATLANTIC
98	96	91	20	**FOREVER** R LINDSAY/D FOSTER/B LOGGINS/D FOSTER)	◆ KENNY LOGGINS COLUMBIA 38 04931
99	74	62	19	**WHO'S HOLDING DONNA NOW** (MASTEN/D FOSTER/J GRAYDON/R GOODRUM)	DEBARGE GORDY 1793 MOTOWN
100	77	58	11	**SPANISH EDDIE** (illegible/HEATHCLIFF/MEER/D PALMER/C COCHRAN)	◆ LAURA BRANIGAN ATLANTIC 7 89531

Products with the greatest airplay and sales gains this week ◆ Video clip available ◆ Recording Industry Assn. Of America (RIAA) seal for sales of one million units ▲ RIAA seal for sales of two million units

Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart

SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	CHERISH	KOOL & THE GANG	2
2	1	MONEY FOR NOTHING	DIRE STRAITS	1
3	3	FREEDOM	WHAM!	7
4	4	ON SHEILA	READY FOR THE WORLD	3
5	10	DANCING IN THE STREET	MICK JAGGER & DAVID BOWIE	9
6	9	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	6
7	12	TAKE ON ME	A-HA	4
8	8	DARE ME	THE POINTER SISTERS	17
9	13	LONELY OL' NIGHT	JOHN COUGAR MELLENCAMP	8
10	14	PART-TIME LOVER	STEVIE WONDER	10
11	7	DON'T LOSE MY NUMBER	PHIL COLLINS	11
12	15	DRESS YOU UP	MADONNA	5
13	18	FORTRESS AROUND YOUR HEART	STING	12
14	28	MIAMI VICE THEME	JAN HAMMER	13
15	5	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR	15
16	11	POP LIFE	PRINCE & THE REVOLUTION	21
17	25	I'M GOIN' DOWN	BRUCE SPRINGSTEEN	14
18	19	CRY	GODLEY & CREME	16
19	24	C-I-T-Y	JOHN CAFFERTY/BEAVER BROWN BAND	18
20	6	WE DON'T NEED ANOTHER HERO	TINA TURNER	22
21	26	EVERY STEP OF THE WAY	JOHN WAITE	25
22	—	LOVIN' EVERY MINUTE OF IT	LOVERBOY	19
23	22	THERE MUST BE AN ANGEL	EURYTHMICS	57
24	29	I GOT YOU BABE	UB40	42
25	—	FOUR IN THE MORNING	NIGHT RANGER	23
26	17	THE POWER OF LOVE	HUEY LEWIS & THE NEWS	26
27	—	THE WAY YOU DO THE THINGS YOU DO	HALL/OATES	26
28	—	HEAD OVER HEELS	TEARS FOR FEARS	20
29	26	FREEWAY OF LOVE	ARETHA FRANKLIN	43
30	—	I'M GONNA TEAR YOUR PLAYHOUSE DOWN	PAUL YOUNG	26

AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	MONEY FOR NOTHING	DIRE STRAITS	1
2	5	TAKE ON ME	A-HA	4
3	3	DRESS YOU UP	MADONNA	5
4	7	OH SHEILA	READY FOR THE WORLD	3
5	2	CHERISH	KOOL & THE GANG	2
6	8	LONELY OL' NIGHT	JOHN COUGAR MELLENCAMP	8
7	10	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	6
8	11	DANCING IN THE STREET	MICK JAGGER & DAVID BOWIE	9
9	13	PART TIME LOVER	STEVIE WONDER	10
10	4	DON'T LOSE MY NUMBER	PHIL COLLINS	11
11	14	FORTRESS AROUND YOUR HEART	STING	12
12	6	FREEDOM	WHAM!	7
13	21	MIAMI VICE THEME	JAN HAMMER	13
14	20	I'M GOIN' DOWN	BRUCE SPRINGSTEEN	14
15	17	CRY	GODLEY & CREME	16
16	23	HEAD OVER HEELS	TEARS FOR FEARS	20
17	9	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR	15
18	22	LOVIN' EVERY MINUTE OF IT	LOVERBOY	19
19	19	C-I-T-Y	JOHN CAFFERTY/BEAVER BROWN BAND	18
20	26	SUNSET GRILL	DON HENLEY	29
21	27	I'M GONNA TEAR YOUR PLAYHOUSE DOWN	PAUL YOUNG	27
22	30	ONE NIGHT LOVE AFFAIR	BRYAN ADAMS	30
23	28	THE WAY YOU DO THE THINGS YOU DO	HALL/OATES	24
24	12	POP LIFE	PRINCE & THE REVOLUTION	21
25	16	THE POWER OF LOVE	HUEY LEWIS & THE NEWS	26
26	29	FOUR IN THE MORNING	NIGHT RANGER	23
27	—	BE NEAR ME	ABC	28
28	—	YOU BELONG TO THE CITY	GLENN FREY	32
29	—	WE BUILT THIS CITY	STARSHIP	31
30	15	WE DON'T NEED ANOTHER HERO	TINA TURNER	26

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA	12
WARNER BROS. (5)	11
Geffen (2)	
Paisley Park (2)	
Sire (2)	
A&M (8)	9
A&M/Virgin (1)	
MCA (6)	9
Camel/MCA (1)	
I.R.S. (1)	
MCA/Constellation (1)	
ATLANTIC (7)	8
Modern (1)	
CAPITOL	8
RCA (7)	8
Grunt (1)	
POLYGRAM	7
Mercury (4)	
De-Lite (1)	
Polydor (1)	
Riva (1)	
ARISTA (5)	6
Jive (1)	
EPIC (2)	6
Scotti Bros. (2)	
CBS Associated (1)	
Nemperor (1)	
EMI-AMERICA	5
ELEKTRA	4
MOTOWN (1)	4
Gordy (2)	
Tamla (1)	
CHRYSALIS	3

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE
(Publisher – Licensing Org.)
Sheet Music Dist.

62 **AFTER THE FIRE**
(Ed Pie, ASCAP)
66 **ALL FALL DOWN**
(Blue Mer, ASCAP/Virgin, ASCAP)
55 **ALL OF ME FOR ALL OF YOU**
(Dot Richfield Kat, BMI/Songs Can Sing, ASCAP)
79 **AND SHE WAS**
(Index, ASCAP/Blue Disque ASCAP/WB, ASCAP)
33 **AND WE DANCED**
(Dub Notes, ASCAP/Human Boy, ASCAP)
28 **BE NEAR ME**
(Neutron, BMI/10, BMI/Nymph, BMI)
86 **BLUE KISS**
(Rursch Kett, ASCAP/I Before E, ASCAP)
54 **BORN IN EAST L.A.**
(Bruce Springsteen, ASCAP/Lost Guys, ASCAP)
40 **BOY IN THE BOX**
(Liesse, ASCAP)
50 **BROKEN WINGS**
(Warner Tamerlane, BMI/Enterlo, BMI)
2 **CHERISH**
(Delightful, BMI) CPP
18 **C-I-T-Y**
(John Cafferty, BMI)
37 **COMMUNICATION**
(Tribe, BMI/Ackee, ASCAP/Virgin, ASCAP)
16 **CRY**
(Man-Ken, BMI)
9 **DANCING IN THE STREET**
(Jobete, ASCAP/Stone Agate, BMI)
17 **DARE ME**
(WB, ASCAP/Bob Montgomery, ASCAP/Dave Innes, ASCAP) WBM
11 **DON'T LOSE MY NUMBER**
(Phil Collins, ASCAP/Pun, ASCAP/Warner Bros. ASCAP) WBM
95 **DOWN ON LOVE**
(Somerset, ASCAP/Evansongs, ASCAP/Stray Notes, ASCAP) WBM
5 **DRESS YOU UP**
(House Of Fun, BMI) WBM
80 **EATEN ALIVE**
(Gibb Brothers, BMI/Mijac, BMI/Unichappell, BMI)
25 **EVERY STEP OF THE WAY**
(House Of Cards, BMI/Walk On The Moon, BMI)
84 **EVERYTIME YOU GO AWAY**
(Unichappell, BMI/Hot-cha, BMI) CHA/HL
86 **EYE TO EYE**
(ATV, BMI) CLM
88 **FIRST NIGHT**
(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM
98 **FOREVER**
(Mob Money, ASCAP/Foster Frees, BMI) WBM/CPP
12 **FORTRESS AROUND YOUR HEART**
(Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI)
23 **FOUR IN THE MORNING (I CAN'T TAKE ANYMORE)**
(Kid Bird, BMI/Rough Play/BMI)
7 **FREEDOM**
(Chappell, ASCAP) HL
43 **FREEWAY OF LOVE**
(Gratitude Sky, ASCAP/Polo Grounds, BMI)
72 **GIRLS ARE MORE FUN**
(Raydiola, BMI)
73 **HARD TIMES FOR LOVERS**
(Black Lion, ASCAP/RC Songs, ASCAP/Matah, ASCAP)
28 **HEAD OVER HEELS**
(Virgin, ASCAP)
81 **HURTS TO BE IN LOVE**
(Black Keys, BMI)
42 **I GOT YOU BABE**
(Cobillion, BMI/Chris Marc, BMI) WBM
56 **I MISS YOU**
(Spectrum VII, ASCAP)
67 **I WONDER IF I TAKE YOU HOME**
(Personal, ASCAP/Mokayumbi, BMI) CPP
96 **IF YOU LOVE SOMEBODY SET THEM FREE**
(Magnetic, BMI, Reggatta, BMI/Illegal, BMI) HL
76 **I'LL BE GOOD**
(A La Mode, ASCAP)
14 **I'M GOIN' DOWN**
(Bruce Springsteen, ASCAP)
27 **I'M GONNA TEAR YOUR PLAYHOUSE DOWN**
(Irving, BMI)
35 **INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)**
(Makaki, ASCAP/Arista, ASCAP/Rare Blue, ASCAP) CPP/CLM
92 **JARET**
(Rightsong, BMI/Franne Golde, BMI/Sun Drums, BMI/Del Zorro, ASCAP/Arista, ASCAP)
89 **KAYLEIGH**
(Marillion, ASCAP/Chappell, ASCAP)
34 **LAY YOUR HANDS ON ME**
(Zomba, ASCAP)
74 **LIFE IN ONE DAY**
(Howard Jones, BMI/Warner Bros., ASCAP/Warner Tamerlane, BMI) WBM
64 **LIKE YO GET TO KNOW YOU WELL**
(Warner Tamerlane, BMI) WBM
97 **A LITTLE BIT OF HEAVEN**
(Irving, BMI/Buchanan, BMI)
8 **LONELY OL' NIGHT**
(Riva, ASCAP) WBM
39 **LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL)**
(Gold Horizon, BMI/Foster Frees, BMI)
79 **LOVER COME BACK TO ME**
(Chappell, ASCAP)
19 **LOVIN' EVERY MINUTE OF IT**
(Zomba, ASCAP)
13 **MIAMI VICE THEME**
(MCA, ASCAP)
1 **MONEY FOR NOTHING**
(Chariscourt, BMI/Almo, ASCAP/Virgin, ASCAP) CPP/ALM
87 **MYSTERY LADY**
(Zomba, ASCAP/Willesden, BMI) CPP
38 **NEVER**
(Makaki, ASCAP/Arista, ASCAP/Strange Euphoria, ASCAP/Know, ASCAP)
61 **NEVER SURRENDER**
(Liesse, ASCAP) CPP
65 **THE NIGHT IS STILL YOUNG**
(Joel Songs, BMI)
77 **NO LOOKIN' BACK**
(Genevieve, ASCAP/Milk Money, ASCAP/Edspose, ASCAP)
83 **THE OAK TREE**
(Yo O Sir, ASCAP) WBM
69 **OBJECT OF MY DESIRE**
(Adekunde, BMI/Phlesto, BMI/Harrindur, BMI/Beth Diamond, BMI/Willesden, BMI)
3 **ON SHEILA**
(Ready For The World, BMI/Excalibur, BMI/Trane Lou, BMI)
36 **ONE NIGHT LOVE AFFAIR**
(Adams Communications, PROC/Calypso Toonz, PROC/Irving, BMI)
52 **ONE OF THE LIVING**
(Makaki, ASCAP/Arista, ASCAP)
10 **PART TIME LOVER**
(Jobete, ASCAP/Black Bull, ASCAP)
82 **PARTY ALL THE TIME**
(Stone City, ASCAP)
59 **PERFECT WAY**
(Jousstance, ASCAP/WB, ASCAP/David Gamson, ASCAP)
21 **POP LIFE**
(Controversy, ASCAP) WBM
26 **THE POWER OF LOVE**
(Rules, BMI/Red Admiral, BMI) CLM/CPP
90 **REMO'S THEME (WHAT IF)**
(Tranquility Base, ASCAP)
70 **RUBBING UP THAT HILL**
(Calgems-EMI, ASCAP)
8 **SAVING ALL MY LOVE FOR YOU**
(Prince Street, ASCAP/Screen Gems-EMI, BMI)
68 **SCREAMS OF PASSION**
(Paris, ASCAP)
45 **SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)**
(Stephen Bishop, BMI/Gold Horizon, BMI/Pun, ASCAP)
71 **SHAME**
(Clean Sheets, BMI) CPP
60 **SHOUT**
(Nymph, BMI) CPP
48 **SMOKIN' IN THE BOYS ROOM**
(Big Leaf, ASCAP) WBM
44 **SO IN LOVE**
(Virgin, ASCAP/Charisma, ASCAP/Unichappell, BMI)
63 **SOUL KISS**
(Music Corp. Of America, BMI/Floodeedle, BMI)
100 **SPANISH EDDIE**
(Glory, ASCAP)
15 **ST. ELMO'S FIRE (MAN IN MOTION)**
(Gold Horizon, BMI/Foster Frees, BMI/John Parr, PRS) CPP
58 **STAND BY ME**
(Rightsong, BMI/Trio, BMI/ADI, BMI)
53 **SUMMER OF '69**
(Adams Communications, PROC/Calypso Toonz, PROC/Irving, BMI) CPP/ALM
29 **SUNSET GRILL**
(Cass County, ASCAP/Rantchmar, ASCAP)
4 **TAKE ON ME**
(ATV, BMI) CLM/CPP
93 **TEST OF TIME**
(Forever Endeavor, ASCAP)
57 **THERE MUST BE AN ANGEL**
(BICA, ASCAP/Blue Network, ASCAP) WBM
49 **TONIGHT IT'S YOU**
(Adult, BMI/April, ASCAP/Screen Gems-EMI, BMI) CPP/ABP/WBM
24 **THE WAY YOU DO THE THINGS YOU DO/MY GIRL**
(Jobete, ASCAP)
31 **WE BUILT THIS CITY**
(Intersong, ASCAP/Zomba, ASCAP/Petwolf, ASCAP/Tuneworks, BMI/Arista, ASCAP/Careers, BMI)
22 **WE DON'T NEED ANOTHER HERO (THUNDERDOME)**
(Irving, BMI/Myaze, PRS) CPP/ALM
51 **WEIRD SCIENCE**
(MCA, ASCAP/Little Maestro, BMI)
78 **WHAT ABOUT LOVE?**
(Wetheck, ASCAP/Irving, BMI/Calypso Toonz, PROC) CPP/ALM/CLM
99 **WHO'S HOLDING DONNA NOW**
(Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP) CCP/ABP
41 **WHO'S ZOOMIN' WHO**
(Gratitude Sky, ASCAP/Bellboy, BMI)
94 **WISE UP**
(River Oaks, BMI/Tree Group, BMI/Meadowgreen, ASCAP/Tree Group, ASCAP)
35 **YOU ARE MY LADY**
(Zomba, ASCAP)
32 **YOU BELONG TO THE CITY**
(Red Cloud, ASCAP/Right River, ASCAP)
91 **YOU LOOK MARVELOUS**
(Face, BMI/Postvalda, ASCAP)
47 **YOU WEAR IT WELL**
(Jobete, ASCAP)
46 **YOU'RE ONLY HUMAN (SECOND WIND)**
(Joel Songs, BMI) CPP/ABP

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Camino	WBM	Warner Bros.

ALBUMS

SPOTLIGHT *Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification*

NEW & NOTEWORTHY *highlights new and developing acts worthy of attention*

PICKS *new releases predicted to hit the top half of the chart in the format listed*

RECOMMENDED *Other releases predicted to chart in the respective format, also, other albums of superior quality*

All albums commercially available in the U.S. are eligible for review

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POP

PICKS

TOMMY SHAW
What If
PRODUCERS Tommy Shaw Richie Cannata
A&M SP 5097

Former Styx guitarist's solo debut went top 50, insuring a promising base for this equally crisp sequel, which likewise downplays his erstwhile group's usual bombast to focus instead on punchy pop/rock. Strongest single contender is the opening "Jealousy," but the title track will also get a boost as the theme from "Remo Williams—The Adventure Begins." Look to AOR and harder mainstream formats for first radio slots.

CHEECH & CHONG
Get Out Of My Room
PRODUCER Jeff Lynch
MCA MCA 5640

After an active hiatus from recording devoted to big screen efforts, the '60s countercultural duo returns with a set cannily attuned to '80s icons and issues. Their successful Springsteen parody, "Born In East L.A.," already insures a new infusion of fans, with the set juggling spoken schtick against musical bits, among the latter, "I'm Not Here Right Now" clicks.

J. GEILS BAND
Flashback—The Best Of
PRODUCERS Seth Justman Joe Wissert
EMI America ST 17174

This album collects all of the group's big hits, from "Love Stinks" to the back-to-back gold singles "Centerfold" and "Freeze-Frame." It's an attractive and appealing compilation for the venerable rock band, heard here while Peter Wolf was still adding vocal sizzle.

JOE LYNN TURNER
Rescue You
PRODUCER Roy Thomas Baker
Elektra 60449

The former lead singer of Rainbow steps out on his own with this set of pop-flavored rock'n'roll that proves lighter than that band's metal. In fact, the single, "Endlessly," is a ballad. The album also marks the return to active duty of Roy Thomas Baker after a series of album projects as executive producer.

RECOMMENDED

ADAM ANT
Vive Le Rock
PRODUCER Tony Visconti
Epic BFL 40159

Pop chameleon sheds the lush musical sweep that marked his last outing to flex a leaner rock punch that scores on the title track, long gap since his last, semi-hit set will prove an obstacle, however.

MICHAEL HEDGES
Watching My Life Go By
PRODUCER Elliot Mazer
Open Air GB 0303 (Windham Hill/A&M)

Guitarist, a top Windham Hill instrumentalist, here focuses on his equally lyrical, emotive voice, the intimate settings may buck current radio trends, but the right mix of alternative airplay could make this a sleeper.

BRUCE COCKBURN
The Trouble With Normal
PRODUCERS Eugene Martynec Jon Goldsmith Kerry Crawford
Gold Mountain GM 3283 (A&M)

Canadian song poet's 1983 album, previously unissued in the U.S., gets belated release with a newly recorded version of the title track. Thoughtful, well crafted and up to his usual distinctive standard.

THE OUTFIELD
Play Deep
PRODUCER William Wittman
Columbia BFC 40027

Crisp power pop with a jangling '60s feel gives this British trio an impressive starting point, sleek vocal harmonies and and economical, hook-laden material could yield mainstream radio play.

JOHNNY BENO & THE SAX MANIACS
Full Blown
PRODUCERS Johnny Reno T Bone Burnett
Rounder 9501

Texas saxophonist leads a crack rock outfit through paces that include rock roots material and more modern vehicles. Mixed results, although the best tracks, like "Runnin' For Cover," are bone crushers. One of Rounder's most commercial offerings since the label unearthed George Thorogood.

SKINNY PUPPY
Bites
PRODUCERS Cevin Key David Ogilvie
Network 15ntwk

Techno-dance synth trio is heavily electronic in sound, even for the genre. Result is a strong club collection a la Kraftwerk. The label is Canadian.

GRAPES OF WRATH
September Bowl Of Green
PRODUCER Terry McBride
Network 16ntwk

Relaxed, open-sounding electric trio plays with intelligence and drive. Group will have to make their commercial bones with college radio, but could cull the type of response currently being garnered by the Meat Puppets.

JOHN FAHEY
Requia
PRODUCER Samuel Charters
Terra/Vanguard T 2

This reissue of a 1967 recording is fresh and stirring as ever. Fahey's intricate solo acoustic guitar work paved the way for a number of contemporary instrumentalists and record labels, including the folks up on Windham Hill.

CLYDE CRINER
New England
PRODUCERS Clyde Criner Alanna M. Georgens
Terra/Vanguard T 4

Another instrumental package from this new label. Keyboardist Criner is a fine technician who incorporates grand piano, Fairlight CMI and flute into a pretty, if ultimately predictable, format.

SPOTLIGHT

KENNY ROGERS



KENNY ROGERS
The Heart Of The Matter
PRODUCER George Martin
RCA AJL1 7023

Rogers' third album for RCA, following two strong platinum sellers, marks another inspired producer/artist pairing, as George Martin takes over the reins from Barry Gibb and David Foster. The resulting package reflects a unified romantic mood, exemplified by the first single, "Moring Desire." The album also includes songs by Michael Smotherman, Dave Loggins and Troy Seals & Graham Lyle.

NEW AND NOTEWORTHY

PHANTOM, ROCKER & SLICK
PRODUCERS Steve Thompson Michael Barbiero
EMI America ST 17172

Its pedigree taps two former Stray Cats and journeyman guitarist Earl Slick, but this new rock trio sidesteps its members' past styles to zero in on no-frills, high-octane guitar rock with Stones-like rawness. If the playing breaks no new ground, the current climate for such six-string classicism should translate into a fast break on AOR and harder mainstream formats.

ABC FUN FIT FEATURING MARY LOU RETTON
PRODUCER Michael Zager
Mosaic/CBS Associated 842 461 1

Adult America may be wearying of Olympic medalist Retton's ubiquitous grin, but the ABC television network has built a kiddie exercise show around her, and now CBS is adding this album counterpart to the running. That strategy could well turn the package into a sizeable seller. Includes a 16-page instruction booklet.

SANDY BULL
E Pluribus Unum
PRODUCER Maynard Solomon
Terra/Vanguard T 3

Another reissue on the new Terra imprint, this one has not aged as well as the Fahey package. An interesting blend of traditional and bizarre instruments (electric guitar and bass, oud, Indian bass drum), but not nearly interesting enough to justify a 17-minute tune on side A and a 21-minute extravaganza on the flip side.

ZASU PITTS MEMORIAL ORCHESTRA
The Pitts Bear Down (Recorded Live)
PRODUCERS Steven Ashman Oliver DiCicco
Kaleidoscope F 23

Live set by this 14-piece Bay Area show band offers lusty but reverent covers of r&b perennials associated with Motown, Stax and Phil Spector, among others, should broaden the base of this label, previously known for historical and "new acoustic" fare.

BLACK

PICKS

THE SPINNERS
Lovin' Feelings
PRODUCER Various
Mirage 7 90456

A snappy collection of upbeat, funky tunes and soulful ballads from these perennial pros. Best cuts: "Put Us Together Again," "You're My Number One."

RECOMMENDED

THE STAPLE SINGERS
PRODUCERS Mike Piccirillo Gary Goetzman
Private I BFZ 45109 (CBS)

Venerable pop/gospel stylists' second for the label again taps a tough rock/funk urgency while keeping their righteous topical focus; new Talking Heads cover, "Life During Wartime," sizzles, as does remake of "Are You Ready."

COUNTRY

PICKS

JANIE FRICKE
The Very Best Of Janie
PRODUCER Bob Montgomery
Columbia FC 40165

A hits-studded collection that lives up to its title. Included are "It Ain't Easy Bein' Easy," "He's A Heartache (Looking For A Place To Happen)," "Tell Me A Lie," "She's Single Again" and more. Also included: "Ridin' High," a duet with Merle Haggard.

VARIOUS ARTISTS
19 Hot Country Radio Super Hits
PRODUCERS Various
Epic FE 40175

Like a blast from the radio dial, this package features instantly recognized hit titles. For starters: Ricky Skaggs' "Uncle Pen," Exile's "Give Me One More Chance," Willie Nelson's "City Of New Orleans," Rosanne Cash's "Blue Moon With Heartache," plus plenty more.

MICKEY GILLEY
I Feel Good (About Lovin' You)
PRODUCERS Norro Wilson Mickey Gilley
Epic FE 40115

Gilley's a master balladeer who also knows how to shake loose. He displays both sides to his musical personality here in basically contemporary arrangements, which have plenty of pop/easy listening styling.

JAZZ/FUSION

PICKS

WYNTON MARSALIS
Black Codes (From The Underground)
PRODUCER Steve Epstein
Columbia FC 40009

His fourth jazz album as leader finds the young trumpet virtuoso maturing as a composer. All six pieces are originals, each offering structural twists and contrasts in mood, yet the material proves, in the main, both compelling and accessible. His quintet, again spotlighting Kenny Kirkland's piano and brother Branford Marsalis' reeds, likewise shines in a set that merits the likely broad exposure.

RECOMMENDED

JOHN SURMAN
Withholding Pattern
PRODUCER Manfred Eicher
ECM 1295/825 407 1PSI

British fusion pioneer's gnomic chamber style is now self-contained, thanks to layered, overdubbed reeds and synthesizers; continues the stately, brooding mood of his earlier label works.

GOSPEL

PICKS

HOWARD McCRABY
So Good
PRODUCERS Wm Kutz Howard McCrary
Good News SPCN 7-01-812010-1

McCrary presents a slick sound with danceable tracks that cover the r&b, jazz and pop spectrum. This is music to be heard with the lights down low with lyrics about the light on high. Radio should gobble this up—it's right in the mainstream.

THE ALTAR BOYS
When You're A Rebel
PRODUCER B.B. Stone
Broken SPCN-7 100-38282 X

This young group captures the high energy and intensity of rock. There's a passionate energy in the tracks, and the message is delivered in a frenzy. This is active music, and these guys are obviously on the move.

VALERI BARINOV
The Trumpet Call
PRODUCER Not listed
1 Care 1985

This album is actually a bootleg recording made in Russia by Christian dissident Valeri Barinov. Technically, it has been aided by Scott Wesley Brown's remixes, but it is still rough. It's sung in Russian, and American Christians are hoping to saturate the Soviet Union with this release. This musical is a collector's item, and the only record of its kind to come from Russia.

RECOMMENDED

RICA RISO
Gotta Have The Real Thing
PRODUCER Rick Riso
Home Sweet Home SPCN 7-01-000439-0

Riso's debut release has a pop sound heavily influenced by jazz. The lyrics suffer a sameness and break no new ground, but musically it's easy on the ear.

CLASSICAL

PICKS

TCHAIKOVSKY: THE NUTCRACKER (COMPLETE)
St. Louis Symphony, Slatkin
RCA ARC2 7005

Colorful packaging, front and back, and inclusion of ballet character cutouts make this a strong contender for holiday gift dollars. A straightforward performance that lets the music speak for itself, which it does glowingly in this expert recording.

MORE OF THE BEST OF WOLFGANG AMADEUS MOZART
Academy of St. Martin-in-the-Fields, Marriner, C. Davis
Philips 416 273

A midprice "sampler" that extends the range of repertoire enjoyed by the many purchasers of the predecessor best seller and others tied to the "Amadeus" phenomenon. Well-chosen catalog excerpts from opera, orchestra, concerto and choral albums, all at a $6.98 list.

THE CAMBRIDGE BUSKERS HANDEL BACH
Academy of Original Instruments in the Street
Deutsche Grammophon 415 469

The Bach-Handel year would not be complete without this spoof, musically sensitive and often funny, yet with respect for the original sources. Vivaldi, Handel, Scarlatti, Corelli and, of course, Pachelbel contribute the more than 25 selections. Lists at $8.98.

MENDELSSOHN PSALMS 42, 95 & 115
Chorus & Orchestra of the Gulbenkian Foundation, Corboz
Erato (RCA) ECD 88120 (CD)

Repertoire well out of the mainstream in moving performances. Choral sound is magnificent and a model to be emulated, but value of the package is diminished by the lack of notes, especially useful here. Texts and translations are provided, however.

MADRIGAL HISTORY TOUR, VOLS. 1 & 2
The King's Singers, Consort of Musicke, Rooley
Musa Music MMG 1159/1160

Available separately, the two albums present a generous and well-chosen survey of the genre, grouped by country of origin. The artists display their usual vocal and ensemble expertise, but sound is merely adequate and texts are not provided.

SINGLES

PICKS *new releases with the greatest chart potential*
RECOMMENDED *records with potential for significant chart action*
NEW & NOTEWORTHY *highlights new and developing acts worthy of attention*

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review
Send singles for review to:
Nancy Erlich, Billboard
1515 Broadway
New York, N.Y. 10036
Country singles should be sent to:
Kip Kirby, Billboard
14 Music Circle East
Nashville, Tenn. 37203

POP

PICKS

TINA TURNER
One Of The Living (4 10)
PRODUCER Mike Chapman
WRITER Holly Knight
PUBLISHER Makabi ASCAP
Capitol B-5518

An instant pop radio add; second "Mad Max" single rocks out with a martial beat and surreal production effects.

BILLY JOEL
The Night Is Still Young (4 08)
PRODUCER Phil Ramone
WRITER B Joel
PUBLISHER Joel BMI
Columbia 38-05657

Brooding atmosphere and offbeat structure contrast the gleeful jauntiness of his recent hits.

RECOMMENDED

INXS
This Time (3 06)
PRODUCER Chris Thomas
WRITER Andrew Farriss
PUBLISHER not listed
Atlantic 7 89497

Strong, raw pop-rock with '60s-garage roots.

SQUEEZE
Hits Of The Year (3 03)
PRODUCER Laurie Latham
WRITERS Chris Difford Glenn Tilbrook
PUBLISHER Virgin, ASCAP
A&M AM 2776

Acclaimed British band's reunion renews their stature among pop literati.

LOU REED
September Song (3 33)
PRODUCERS Hal Willner Paul M Young
WRITERS Kurt Weill, Maxwell Anderson
PUBLISHERS Chappell/Tro Hampshire ASCAP
A&M AM 2781

From the forthcoming LP of Kurt Weill covers; inspired casting.

BLACK

PICKS

ZAPP
It Doesn't Really Matter (4 05)
PRODUCER Roger Troutman
WRITERS Roger Troutman Zapp Troutman
PUBLISHERS Troutman's-Saja BMI
Warner Bros. 7 28879

The masters of vocoder funk are back, weird imagination intact; lyrics offer a survey course in r&b.

TEDDY PENDERGRASS
Never Felt Like Dancin' (3 58)
PRODUCERS Dennis Mathieshy Bill Neale Linda Creed
WRITERS D Mathieshy, M Seward
PUBLISHERS Welpergus/WB Monty Seward ASCAP
Asylum-7-69695

Suave baritone flirts with hip hop—or at least his arrangement does—in a high-powered preview of his upcoming "Workin' It Back" LP.

RECOMMENDED

SHANNON
Urgent (3 55)
PRODUCERS Mark Liggett, Chris Barbosa
WRITER Mark Jones
PUBLISHERS Somerset Evansongs ASCAP
Mirage 7-99602

Wily cover of the Foreigner hit substitutes suggestion for bluster.

NILE RODGERS
State Your Mind (3 40)
PRODUCERS Nile Rodgers, Tommy "Rock" Jymn
WRITER Martin Coby
PUBLISHER Cela, BMI
Warner Bros. 7 28921

Hard-working producer has fun with clipped rhythms and lazy vocals.

SLAVE
Jazzy Lady (3 50)
PRODUCERS Mark, Dan, Lloyd, Aeith
WRITERS M Adams A Nash O Webster
PUBLISHERS On Your Mark/Webster House/ X Tra Kash ASCAP
Ichiban 85-102 (12-inch version also available, Ichiban 12-102)

Group's label debut covers some adventurous ground, solid funk beat, but catch those chords. Contact: (404) 926-3377.

WEATHER GIRLS
No One Can Love You More Than Me (3 35)
PRODUCERS Hank Medress, Jeff Rent
WRITERS T Britten B Linsley
PUBLISHER Chappell ASCAP
Columbia 38-05636

Torchy dance music.

NARADA MICHAEL WALDEN
High Above The Clouds (4 20)
PRODUCER Narada Michael Walden
WRITERS Narada Michael Walden, Jeffrey Cohen
PUBLISHERS Gratitude Sky ASCAP/Polo Grounds, BMI
Warner Bros. 7-28893

Dreamy visions with a pop melody and a disco beat.

NEW AND NOTEWORTHY

JOE LYNN TURNER
Endlessly (2 40)
PRODUCER Roy Thomas Baker
WRITERS Turner Newman
PUBLISHERS Joli/Calgems EMI ASCAP
Elektra 7 69593

As definitive an example of '80s American commercial rock as any Journey or Toto hit; former Rainbow vocalist should step right into the pop major league.

CIRCUIT II
Fool For You (4 10)
PRODUCERS Arthur Baker, Michael Baker
WRITERS T Rossiter T Bryant M Baker
PUBLISHERS Young Howard/Elektylum/Warner Tamerlane, BMI Simple Simon ASCAP
Elektra 7-69596

A solid r&b beat ballad made special by its haunting vocal arrangements; the most evocative use of choral harmonies since Womack & Womack.

RAMSEY LEWIS
This Ain't No Fantasy (3 52)
PRODUCER Morris "Butch" Stewart, P Leonard
WRITERS M "Butch" Stewart P Leonard
PUBLISHERS Hit Tunes/Johnny Yuma BMI
Columbia 38-05640

Upbeat ensemble chant.

JOE SIMON
Mr. Right Or Mr. Right Now (2 20)
PRODUCER Skip Scarborough
WRITERS Michael Garvin, Bucky Jones, Tom Shapiro
PUBLISHERS Tree/O'Lyric BMI/Cross Keys, ASCAP
Compleat CP 146 (c/o PolyGram)

COUNTRY

PICKS

KENNY ROGERS
Morning Desire (3 46)
PRODUCER George Martin
WRITER Dave Loggins
PUBLISHERS Leeds-Patchwork ASCAP
RCA PB-14194

Rogers whispers and croons his way through this jazz-inflected tribute to a sleeping lover; introspective, vividly imagistic, but country only in its adult theme.

RECOMMENDED

TERRI GIBBS
Someone Must Be Missing You Tonight (2 24)
PRODUCERS Steve Buckingham, Jim Ed Norman
WRITERS Johnny McCrae, Bob Morrison, Paula Breedlove
PUBLISHER Southern Nights ASCAP
Warner Bros. 7 28895

Assisted by a fresh angle and a good lyrical hook, Gibbs turns in a soulful, thoughtful performance.

T. GRAHAM BROWN
I Tell It Like It Used To Be (2 59)
PRODUCER Bud Logan
WRITERS Hellard, Garvin, Jones
PUBLISHERS Tree/Cross Keys/Tree Group BMI/ASCAP
Capitol B-5524

Graham follows up his successful debut single with a bluesy number that gets a great reading.

CHANCE
She Told Me Yes (2 46)
PRODUCER Buzz Arledge
WRITER Rob Crosby
PUBLISHERS Courtland/Artin BMI
Mercury 884 178-7

Bright, springy instrumentals matched by exuberant harmony vocals.

BILLY JOE ROYAL
Burned Like A Rocket (2 21)
PRODUCER Nelson Larkin
WRITER Gary Burr
PUBLISHERS Garwin/Blue Moon/Famous ASCAP
Atlantic America 7 99599

Pure '60s stroll stuff made memorable by Royal's wonderful "Down In The Boondocks" voice; first released on Southern Tracks label earlier this year.

LISA ANGELLE
Bring Back Love (3 15)
PRODUCER Tom Collins
WRITERS R Scott S Wolfe
PUBLISHER Tom Collins BMI
EMI America B-8294

Louisiana lass tempers the pace from her first single for a philosophical lesson on the resiliency of love.

DANCE

PICKS

CHEYNE
Private Joy (5 30)
PRODUCERS Greg Phillinganes, Jimmy Iovine
WRITER Prince
PUBLISHER Controversy ASCAP
MCA 23582 (12-inch single)

Prince cover from the "Weird Science" soundtrack makes a cute and suggestive followup to "Mr. Telephone". Madonna comparisons are clearly intended.

JAN HAMMER
Miami Vice Theme (6 52)
PRODUCER Jan Hammer
WRITER J. Hammer
PUBLISHER MCA, ASCAP
MCA 23575 (12-inch single, 7-inch reviewed Aug. 31)

JAKI GRAHAM
Round And Around (5 52)
PRODUCER Derek Bramble
WRITER Derek Bramble
PUBLISHER Virgin, ASCAP
Capitol V 15202 (12-inch single, 7-inch reviewed Sept. 21)

TAKA BOOM
Middle Of The Night (5 18)
PRODUCER Billy Rush
WRITER Billy Rush
PUBLISHERS Dangerous/Eiedela ASCAP
Mirage 0-96867 (c/o Atlantic)

From Mary Wells sweetness to Patti Labelle ferocity in a single breath, Boom is Chaka Khan's sister, for the record.

TONEY LEE
Night Lights (6 42)
PRODUCERS R Bassett, N Braddy
WRITERS R Bassett, N Braddy
PUBLISHERS Shapiro Bernstein, ASCAP/Painted Desert, BMI
Critique CR 8516 (12-inch single, 7-inch version also available, **Critique CR 716**)

Uptempo celebration of the disco lifestyle; singer's "Reach Up" was a top 10 club hit in '83. Contact: (617) 944-0423.

LAURA BRANIGAN
Hold Me (5 16)
PRODUCERS Jack White, Harold Faltermeyer
WRITERS Beth Anderson, Bill Bodine
PUBLISHERS Kaela/Dill Dough ASCAP
Atlantic 0-86845 (12-inch single, 7-inch version also available, **Atlantic 7-89496**)

A straight-ahead, American-sounding rock ballad, more booming beat boxes, less exotica than her usual repertoire.

PATTI AUSTIN
Money For The Bees (6 40)
PRODUCER Tommy Liguma
WRITERS Steve Jolley, Tony Swain, Alison Moyet
PUBLISHERS J & S/Almo ASCAP, Copyright Control
Qwest 0-20361 (c/o Warner Bros.) (12-inch single)

A page from the "Alf" songbook, decked out in elaborate layers of sound and handled with joy.

NORMA JEAN
Every Bit Of This Love (5 02)
PRODUCER Hubert Eaves III
WRITERS Z Mark A Lennox
PUBLISHERS Blackwood/Huemar BMI
MCA 23577 (12-inch single)

Hard r&b production with dashes of rock and funk, a natural segue to early Chic.

RECOMMENDED

BRYAN FERRY
Don't Stop The Dance (5 52)
PRODUCERS Rhett Davies, Bryan Ferry
WRITERS Ferry, Davies
PUBLISHER EG, BMI
Warner Bros./EG 0-20385 (12-inch single, 7-inch version also available, **Warner Bros./EG 7-28887**)

KIMERA AND THE OPERAIDERS
The Last Otera (7 55)
PRODUCERS Steve Rowland, Reymond Nakachian
WRITERS Verdi, Liddy, Rossini, Bizet, Gluck, Delibes
PUBLISHER not listed
MCA 23584 (12-inch single)

Bits of famous arias strung together at 130 BPM.

PAUL LAURENCE
She's Not A Sleaze (6 20)
PRODUCER Paul Laurence
WRITERS Laurence, Moore, Jackson
PUBLISHER Bush Burnin', ASCAP
Capitol V-15266 (12-inch single, 7-inch reviewed Sept. 21)

NETWORK
Out Of Danger (9 45)
PRODUCERS Rick Timas, Vincent Brantley
WRITERS V. Brantley, R. Timas
PUBLISHER New Generation ASCAP
MCA 23570 (12-inch single)

Well-coiffed quintet offers regulation techno-soul.

OTHER RELEASES

POP

JUSTIN Shot In The Dark
Sleeping Giant U-14299 Contact (502) 589-9038

CRUZADOS Motorcycle Girl
Arista AD1-9392 (12-inch single)

CRYER Back Against The Wall
Teardrop AX 073185 Contact: (212) 664-1131

LINDSAY ALLYNN My Love's On The Brink
Rudini RU 103 Contact (818) 703-7709

60'S FOR AFRICA Lord Save The Children
Rambertlas DR 101 Contact (212) 564-0948

BLACK

(TOMORROW'S PEOPLE) & CARLTON ROBINSON Ain't Nothing To It, But To Do It
Style 1002 (12-inch single) Contact (804) 223-0306

WQBC Love Me Anyway
Thunder Bay TBR 53184 Contact (217) 359-2293

GRAND'DADDY Rap Grand'Daddy Rap
Style 1001 (12-inch single) Contact (804) 233-0306

WEST PHILLIPS Comfort Zone
Crystal CRD-85 2A Contact (815) 933-1958

NAMO IAMA Cover Girl
Jamaker NOJ 0022 Contact (718) 361-0931

COUNTRY

IVEY BURNETTE Don't Hold Your Breath
Up & Over KB 1 Label based in Sumter, S.C.

REBEL You Married The Wrong Man
Accent 1397-0

JOHNNY BYRNES Pick'a White Gold
Earthquake 093 Contact (803) 279-2715

EILEEN CAMPBELL I'd Rather Be A Stranger Than A Friend
Progress 112

CAROL ROMAN Mr. Bartender
RCI 2290 Contact P.O. Box 126, Elmsford, N.Y. 10522

LIZ LAWSON I'm Ready
Texas Soul 62485

GEORGIA BROWN Two Timin Texan
Royer 1000 Contact (615) 292-7948

CARROLL BAKER If You Can't Stand The Heat Don't Light The Fire
Tembo 8523

JOE DOWELL Homeward On The Wind
Journey 1238 Contact (615) 321-5080

KEVIN PEARCE I Wanna Know Your Name
Orlando 110 Contact (615) 451-2920

JOY FORD Blues, Stay Away From Me
Country International 207 Contact (615) 327-4656

TINA TURNER Stand By Your Man
Playback 1101 Contact Music Unlimited, Miami Beach, Fla.

JIMMY MURPHY I'll Never Love You Any Less
LPS 1025 Contact (206) 733-3807

SOUTHERN COMFORT A Moment Of Love
Dove Knob 85 235 Label based in Nashville

BOB DILLARD He's Got You
Flashback 1051 Label based in Greensboro, N.C.

GLEN CLARK Angels To Me
Rumor 001

MELISSA I Love It When A Plan Comes Together
Marquis 1004 Contact (615) 321-5532

Billboard.

TOP POP ALBUMS

Compiled from a national sample of retail store, one-stop and rack sales reports.

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THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST — LABEL & NUMBER (DISTRIBUTING LABEL, ISSUE, LIST PRICE)*	TITLE
56	64	60	5	YNGWIE MALMSTEEN POLYDOR 821 733-1 (PolyGram) (8.98)	MARCHING OUT
57	56	55	26	TOM PETTY AND THE HEARTBREAKERS ● MCA 5486 (8.98) (CD)	SOUTHERN ACCENTS
58	49	40	13	DEAD OR ALIVE EPIC BFE 40119	YOUTH QUAKE
59	70	76	11	ORCHESTRAL MANOEUVERS IN THE DARK A&M SP-5077 (8.98)	CRUSH
60	NEW ▶		1	KISS MERCURY 826 099-1 (PolyGram) (8.98)	ASYLUM
61	71	74	13	COCK ROBIN COLUMBIA/CBS 39587 (CD)	COCK ROBIN
62	61	64	105	HUEY LEWIS & THE NEWS ▲² CHRYSALIS FV 41412 (CD)	SPORTS
63	53	52	27	LUTHER VANDROSS ● EPIC 39082 (CD)	THE NIGHT I FELL IN LOVE
64	66	75	5	THE FAMILY PAISLEY PARK 25322 (Warner Bros) (8.98)	THE FAMILY
65	58	58	39	SOUNDTRACK ▲² MCA 5143-11 (8.98) (CD)	BEVERLY HILLS COP
66	59	59	6	FAT BOYS SUTRA 101-1 (8.98)	THE FAT BOYS ARE BACK
67	63	63	33	RICK SPRINGFIELD ● RCA AFL1 5370 (11.98) (CD)	TAO
68	80	88	18	AIR SUPPLY ARISTA AL8-8283 (CD)	AIR SUPPLY
69	72	77	18	CAMEO ATLANTIC 82374 5&6-1 (PolyGram) (8.98) (CD)	SINGLE LIFE
70	69	57	32	GEORGE THOROGOOD ● EMI-AMERICA ST 17145 (8.98) (CD)	MAVERICK
71	67	67	20	STANLEY JORDAN BLUE NOTE BT 85101 (CAPITOL) (8.98) (CD)	MAGIC TOUCH
72	88	89	6	BOOGIE BOYS CAPITOL ST 12422 (8.98)	CITY LIFE
73	62	54	10	LOOSE ENDS MCA 5581 (8.98)	A LITTLE SPICE
74	74	76	16	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
75	78	86	6	NEIL YOUNG GEFFEN GHS 24068 (Warner Bros) (8.98)	OLD WAYS
76	91	139	6	SQUEEZE A&M SP-5085 (8.98)	COSI FAN TUTTI FRUTTI
77	79	79	36	THE MARY JANE GIRLS ● GORDY 6093GL (Motown) (8.98)	ONLY FOUR YOU
78	85	85	9	THE MANHATTAN TRANSFER ATLANTIC 81265 (8.98) (CD)	VOCALESE
79	91	93	88	DEPECHE MODE SIRE 25134 (Warner Bros) (8.98) (CD)	SOME GREAT REWARD
80	101	109	8	MR. MISTER RCA RFL1 8045 (8.98)	WELCOME TO THE REAL WORLD
81	74	70	12	Y&T A&M SP-5076 (8.98)	OPEN FIRE
82	81	120	7	BILLY CRYSTAL A&M SP-5096 (8.98)	MAHVELOUS
83	72	68	6	LAURA BRANIGAN ATLANTIC 81265 (8.98) (CD)	HOLD ME
84	107	125	3	THE ROMANTICS NUMERON 72 40106 (EPIC)	RHYTHM ROMANCE
85	86	96	6	PATTI LABELLE MER FZ 40020 (EPIC	PATTI
86	90	97	102	PHIL COLLINS ▲ ATLANTIC 5011-6029 (8.98) (CD)	FACE VALUE
87	98	98	82	GRATEFUL DEAD ● WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
88	73	65	25	'TIL TUESDAY ● EPIC BFE 39458 (CD)	VOICES CARRY
89	96	98	33	RUN-D.M.C. ● PROFILE PRO-1205 (8.98)	KING OF ROCK
90	94	113	36	KLYMAXX MCA COMPATILLECTION 5529 MCA (8.98)	MEETING IN THE LADIES ROOM
91	92	95	40	GLENN FREY ● MCA 5561 (8.98) (CD)	THE ALLNIGHTER
92	45	27	7	JULIO IGLESIAS COLUMBIA FC 40180 (CD)	LIBRA
93	76	85	12	JEFF BECK EMI 39683 (CD)	FLASH
94	84	84	110	MADONNA ▲² SIRE 1-23867 (Warner Bros) (8.98) (CD)	MADONNA
95	89	108	18	RENE & ANGELA MERCURY 824 107 1M-1 (PolyGram) (8.98)	STREET CALLED DESIRE
96	105	130	7	MARILLION CAPITOL ST 12431 (8.98)	MISPLACED CHILDHOOD
97	76	67	23	KATRINA AND THE WAVES CAPITOL ST 12400 (8.98)	KATRINA AND THE WAVES
98	82	101	6	THE DAZZ BAND MOTOWN 6149 ML (8.98)	HOT SPOT
99	120	156	6	9 9 PCA/RFL1 8045 (8.98)	9 9
100	100	109	14	JOHN DENVER RCA AFL1 5458 (8.98) (CD)	DREAMLAND EXPRESS
101	80	71	11	U2 ● ISLAND 90231 ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
102	NEW ▶		1	ABC MERCURY 824 904-1 (PolyGram) (8.98) (CD)	HOW TO BE A ZILLIONAIRE
103	88	80	54	SURVIVOR ▲ SCOTTI BROS. FZ 39578 (EPIC) (CD)	VITAL SIGNS
104	93	86	15	SPYRO GYRA MCA 5606 (8.98) (CD)	ALTERNATING CURRENTS
105	89	83	8	X ELEKTRA 60430 (8.98)	AIN'T LOVE GRAND
106	102	91	15	BRYAN FERRY WARNER BROS. 25082 (8.98) (CD)	BOYS AND GIRLS
107	137	180	3	SAGA PORTRAIT BFR 40145 (EPIC	BEHAVIOUR
108	NEW ▶		1	MAURICE WHITE COLUMBIA FC 39883 (CD)	MAURICE WHITE
109	104	99	17	SUZANNE VEGA A&M SP-5072 (8.98)	SUZANNE VEGA
110	115	118	6	SOUNDTRACK MCA 6146 (8.98)	WEIRD SCIENCE

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST — LABEL & NUMBER (DISTRIBUTING LABEL, ISSUE, LIST PRICE)*	TITLE
1	1	1	18	DIRE STRAITS ● WARNER BROS. 25264 (8.98) (CD)	6 weeks at No. One: BROTHERS IN ARMS
2	2	2	13	STING ▲ A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
3	3	3	28	TEARS FOR FEARS ▲² MERCURY 824 300 (PolyGram) (8.98) (CD)	SONGS FROM THE BIG CHAIR
4	4	4	68	BRUCE SPRINGSTEEN ▲⁸ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
5	5	8	28	WHITNEY HOUSTON ▲⁴ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
6	7	7	12	BILLY JOEL COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
7	6	5	46	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
8	8	6	31	PHIL COLLINS ▲² ATLANTIC 81240 (8.98) (CD)	NO JACKET REQUIRED
9	12	24	4	JOHN COUGAR MELLENCAMP MERCURY 824 865-1 (PolyGram) (8.98)	SCARECROW
10	9	9	13	HEART ● CAPITOL ST 12410 (8.98)	HEART
11	11	11	48	WHAM! ▲³ COLUMBIA FC39595 (CD)	MAKE IT BIG
12	13	10	16	SOUNDTRACK ● MCA 5644 (8.98) (CD)	BACK TO THE FUTURE
13	10	10	11	MOTLEY CRUE ● ELEKTRA 60418 (8.98) (CD)	THEATRE OF PAIN
14	16	16	43	KOOL & THE GANG ▲ DE-LITE 822343-1 (PolyGram) (8.98) (CD)	EMERGENCY
15	14	12	22	PRINCE & THE REVOLUTION ▲² PAISLEY PARK / 25133 (Warner Bros) (8.98) (CD)	AROUND THE WORLD IN A DAY
16	15	14	16	NIGHT RANGER ● CAMEL/RCA 5593 (MCA) (8.98) (CD)	7 WISHES
17	17	17	11	SCORPIONS ● MERCURY 824 344-1 (PolyGram) (11.98) (CD)	WORLD WIDE LIVE
18	18	22	11	ARETHA FRANKLIN ● ARISTA AL8 8266 (8.98) (CD)	WHO'S ZOOMIN' WHO
19	21	18	16	MADONNA ▲² SIRE 25157-1 (Warner Bros) (8.98) (CD)	LIKE A VIRGIN
20	20	23	12	COREY HART EMI-AMERICA ST-17168 (8.98)	BOY IN THE BOX
21	26	36	4	LOVERBOY COLUMBIA FC39183 (CD)	LOVIN' EVERY MINUTE OF IT
22	23	19	20	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
23	25	21	80	FREDDIE JACKSON ● CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
24	19	15	80	EURYTHMICS ▲ RCA AFL1 5427 (8.98) (CD)	BE YOURSELF TONIGHT
25	22	20	18	RATT ATLANTIC 81257 (7.98) (CD)	INVASION OF YOUR PRIVACY
26	30	31	16	A-HA WARNER BROS. 25300 (8.98)	HUNTING HIGH AND LOW
27	32	32	16	READY FOR THE WORLD MCA 5554 (8.98)	READY FOR THE WORLD
28	27	30	16	TALKING HEADS ● SIRE 25305 (Warner Bros) (8.98) (CD)	LITTLE CREATURES
29	29	29	6	DIO WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
30	28	28	8	THE POINTER SISTERS ▲ RCA AFL1 5497 (8.98) (CD)	CONTACT
31	31	33	13	SOUNDTRACK ATLANTIC 81261 (8.98) (CD)	ST. ELMO'S FIRE
32	24	26	10	THE POWER STATION ▲ CAPITOL SJ-12280 (8.98) (CD)	THE POWER STATION
33	33	35	80	BILLY OCEAN ▲² JIVE JL8 8213 (ARISTA) (8.98) (CD)	SUDDENLY
34	35	38	80	THE HOOTERS COLUMBIA BFC 39112 (CD)	NERVOUS NIGHT
35	38	34	16	R.E.M. I.R.S. 6192 (MCA) (8.98) (CD)	FABLES OF THE RECONSTRUCTION
36	86	—	2	DARYL HALL & JOHN OATES RCA RFL1 7720 (8.98) (CD)	HALL & OATES LIVE AT THE APOLLO
37	33	49	6	GODLEY & CREME POLYDOR 825 961 1 (PolyGram) (8.98) (CD)	THE HISTORY MIX VOL. I
38	44	45	6	JOHN WAITE EMI-AMERICA ST-17164 (8.98)	MASK OF SMILES
39	42	44	6	CHEAP TRICK EPIC FE 39592	STANDING ON THE EDGE
40	36	48	8	UB40 A&M SP-5-5090 (8.98)	LITTLE BAGGARIDDIM
41	48	42	25	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
42	40	39	69	TINA TURNER ▲² CAPITOL ST 12330 (8.98) (CD)	PRIVATE DANCER
43	34	37	20	DEBARGE ● GORDY 6122GL (Motown) (8.98) (CD)	RHYTHM OF THE NIGHT
44	46	46	6	THE MOTELS CAPITOL ST 12378 (8.98)	SHOCK
45	39	50	6	MICHAEL MCDONALD WARNER BROS. 25291 (8.98) (CD)	NO LOOKIN' BACK
46	43	43	42	AC/DC ● ATLANTIC 81243 (7.98)	FLY ON THE WALL
47	50	40	18	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405 EPIC (CD)	TOUGH ALL OVER
48	37	27	7	SOUNDTRACK CAPITOL SWAV 12429 (9.98)	MAD MAX BEYOND THUNDERDOME
49	41	41	17	AMY GRANT ● A&M SP 5060 (8.98)	UNGUARDED
50	48	47	30	JESSE JOHNSON'S REVUE ● A&M SP-5-5074 (8.98) (CD)	JESSE JOHNSON'S REVUE
51	52	53	21	BON JOVI MERCURY 824 509-1 (PolyGram) (8.98) (CD)	7800 FAHRENHEIT
52	54	60	6	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40121 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
53	57	61	43	DON HENLEY ▲ GEFFEN GHS 24026 (Warner Bros) (8.98) (CD)	BUILDING THE PERFECT BEAST
54	51	62	33	SADE ▲ PORTRAIT BFR 39581 (EPIC) (CD)	DIAMOND LIFE
55	60	79	3	SHEILA E. PAISLEY PARK 25317 (Warner Bros) (8.98)	ROMANCE 1600

Albums with the greatest sales gains this week (CD) Compact Disc available ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units. With each additional million indicated by a numeral following the symbol *CBS Records does not issue 8-suggested list price for its product


THE ALBUM
SOULKISS
OLIVIA

FARM AID CONCERT RAISES $10 MILLION IN SALES, PLEDGES

(Continued from page 1)

artists involved," he says. "At this point, no record or video company has contacted us, nor have we contacted them about such a project."

Even before the Sept. 22 concert began, more than $2 million in corporate contributions had already been received. Ticket sales accounted for another $1,365,000, and another $300,000-plus was tallied in one-day, on-site merchandising.

But Nelson made it clear that money isn't the central issue. He emphasized at a press conference on the day of the show that the primary goal was making the nation aware of America's ongoing farm crisis.

Funds received through Farm Aid will go to farmers on a case-by-case basis, as well as for legal assistance, counseling services and employment training for those who have already lost their farms. But none of the money will go to support the farm bill proposed by Sen. Tom Harkin (D-Iowa), which was due to come up for a vote in the Senate last Thursday (26). Illinois Gov. Thompson noted that since Farm Aid was a tax-exempt concert, it would be a violation of IRS rules for any of the proceeds to go toward pending legislation.

Nelson, however, said that he had written a personal check for $11,700 to the League of Rural Voters to further lobbying efforts to pass the Harkin bill.

Nelson, who echoed USA For Africa organizer Ken Kragen's frequent comment that "you can spend it quick or spend it right, so we're not going to rush," also wrote the first check on the Farm Aid account to the domestic hunger account of the National Council of Churches. The $100,000 check will be used for food pantries to feed farm families in seven states: Iowa, Minnesota, Wyoming, Nebraska, Oklahoma, Ohio and Kansas.

Farm Aid was carried live on more than 300 U.S. radio stations, plus an additional 175 tv stations. In some markets, cable systems opened up local channels to carry the concert, and there was a three-hour live syndiated feed from 7-10 p.m.

International rights have alreadv been cleared in Italy and Japan, according to David Hall, vice preaident and general manager of The Nashville Network, which carried exclusive broadcast rights for Farm Aid. Hall says further overseas rights are being negotiated.

The Nashville Network presented Nelson with a check for $550,000 at the concert, representing the cable service's final payment toward the $1 million it pledged to cover its exclusive license. Hall estimates that TNN will end up losing about $500,000 from his network's involvement in Farm Aid.

TNN's coverage of the concert was interrupted during Sammy Hagar's stint with Eddie Van Halen, when Hagar used a string of obscenities. TNN cut away from the performance, and viewers inatead saw a Merle Haggard performance from earlier in the morning. Because of the cut away, Lone Justice, which followed Hagar on stage, wasn't seen on the telecast.

Regarding TNN's decision to pull the plug on Hagar, Hall said: "We weren't prepared for a perfnrmer to go on live television and use that kind of language. At first, we thought maybe he'd do it once and that would be it. But he continued, so we felt we had no choice but to cut away."

Hagar's appearance with Eddie Van Halen marked their first public performance since Hagar replaced David Lee Roth as Van Halen's lead singer. It was considered one of the highlights of the show, along with the parings of Billy Joel with Randy Newman and Daryl Hall with Bonnie Raitt.

Buddy Lee Attractions, promoter and producer of Farm Aid, used a crew of about 500 technical support staff. Jam Productions supervised on-site construction of the stage, which utilized the 60-foot-diameter circular two-set stage from Live Aid). United Productions and Mountain Prductions provided the staging; Showco handled sound and VariLights; and Upstaging did the lighting for the event.

Assistance in preparing this story provided by Moira McCormick in Chicago.

NEW MUSIC SEMINAR

(Continued from page 1)

cultural boycott of South Africa, donating all profits accrued in that country to anti-apartheid groups, and undertaking an international radio and television program to raise both money and awareness on the issue.

Griffey, who had previously pledged all Solar profits in South Africa to "go back to the people of South Africa," also said he has received a similar pledge from Elektra/Asylum chairman Bob Krasnow, whose label distributes Solar.

"We should not pull our record companies out of South Africa," Griffey said. "But we should not make a profit. We should devise a plan to put the money back into the liberation of the people of South Africa."

While suggesting that record companies remain in South Africa, Griffey supported a performer boycott of that country. "We need to let Tina Turner, Rod Stewart, George Benson, Frank Sinatra and others know that we disagree with them," he said, naming artists who have performed there.

"It's important that we leave here with a plan," said Griffey. "We want to make sure we're on the right side of history when this goes down. Because apartheid will end."

Zappa, who spoke before the Senate Commerce Committee during its hearings on record ratings on Sept. 19 (*Billboard*, Sept. 28), also urged the formulation of a plan to deal with calls for any proposed rating or warning system to be applied to recordings. Unlike Griffey, he did not advocate the formation of any industry group.

"Do not organize," he told the Seminar, citing time constraints and the problems inherent in creating a group that can be easily targeted by proponents of record rating such as the Parents Music Resource Center (PMRC).

Instead, Zappa urged individuals to write letters and telephone elected officials and government bureas like the Federal Communications Commission (FCC) targeted by the PMRC. "Just remember," he said, "they've gotten this far just by writing letters and making phone calls."

To encourage individual action, Zappa has introduced an informational service. By telephoning (818) PUMPKIN, callers may obtain a printed package that includes the PMRC's fund-raising letter and a list of organizations it is lobbying to establish a rating system. He suggested that listeners "oppose the wives of big brother and their dangerous program by writing to these addresses with your entertainment preferences."

Characterizing the call for rating records as "a strange national movement to bring censorship first to records, then videos," and eventually books and other areas, Zappa said, "I think they want you all to worship the same kind of God. And I don't think that's a good idea."

As evidence of a growing movement, he cited concert legislation proposed in San Antonio that would place a rating system on live rock concerts (Billboard, Sept. 21). "It will be a model legislation that will go everywhere," he said.

A long-standing advocate of voter registration, Zappa punned on a W.A.S.P. recording frequently cited by groups seeking record ratings in proposing an "I-vote-like-a-beast" program. "Vote," he urged. "You've got to keep an eye on these people," he addedd, referring to elected officials who have voiced their support for a record rating system.

In opening remarks before the keynote addresses, Seminar cofounder Tom Silverman claimed total registration of more than 4,800, making this one of the largest record industry meets of the year.

FRED GOODMAN

Detailed coverage of the Seminar's panels will appear in next week's Billboard.

LABELS BLAST RATINGS

(Continued from page 1)

Geffen, who resigned from the association some months ago, deemed the recent efforts at imposing such screening devices on recordings "unconstitutional," and suggested instead that such groups rate parents

"I don't feel I'm in a position to evaluate the contents of the records we put out," Geffen said last week. "We record artists we believe in, and they put out product they believe in."

Musical Majority chairman Danny Goldberg, who added his own Gold Mountain label to the list of companies opposing ratings, indicated in a prepared statement that the labels are likely to handle any apecific content problems as they have in the past.

"All of us have included lyrics on most of our records, and have occasionally placed stickers on albums when we thought it was necessary to convey to the public, radio programmers and retailers the nature of a product," Goldberg noted in the atatement. "We will continue to operate according to our own moral and aesthetic standards in the future."

Goldberg also claimed that the group would launch an extensive lobhying drive targeted at government officials, as well as a national advertising campaign designed to enlist support form music fans.

Such a consumer effort was already being organized prior to Goldberg's announcement, with news that a fledgling anti-censorship group, Citizens Against Music Censorship, had already been founded in Sacramento by Mike Ross.



Billboard. TOP POP ALBUMS *continued*

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER (DISTRIBUTING LABEL) (SUG. LIST PRICE)*	TITLE
111	103	94	22	**RICK JAMES** GORDY 8135GL (MOTOWN) (8.98)	GLOW
112	118	122	86	**BRUCE SPRINGSTEEN** ● COLUMBIA JC 33795 (CD)	BORN TO RUN
113	96	96	47	**TEARS FOR FEARS** MERCURY 811 839-1 (POLYGRAM) (8.98) (CD)	THE HURTING
114	114	105	65	**PRINCE & THE REVOLUTION** ▲³ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
115	111	110	27	**DEPECHE MODE** SIRE 25124 (WARNER BROS.) (8.98)	PEOPLE ARE PEOPLE
116	116	104	90	**PHIL COLLINS** ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
117	117	117	103	**SOUNDTRACK** ▲ MCA "DOWN 6062ML (8.98) (CD)	THE BIG CHILL
118	133	150	4	**JENNIFER HOLLIDAY** GEFFEN 24073 (WARNER BROS.) (8.98)	SAY YOU LOVE ME
119	121	115	52	**DOKKEN** ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
120	122	127	23	**YNGWIE MALMSTEEN** POLYDOR 825 324-1 (POLYGRAM) (8.98)	RISING FORCE
121	124	114	98	**THE POINTER SISTERS** ▲² PLANET BCL1-5410 (RCA) (9.98) (CD)	BREAK OUT
122	108	28	23	**KENNY LOGGINS** COLUMBIA FC 39174 (CD)	VOX HUMANA
123	131	162	3	**THE BAR-KAYS** MERCURY 824 727-1 (POLYGRAM) (8.98)	BANGING THE WALL
124	129	108	81	**BRYAN ADAMS** ▲ A&M SP-4919 (8.98) (CD)	CUTS LIKE A KNIFE
125	105	100	29	**LONE JUSTICE** GEFFEN GHS 24060 (WARNER BROS.) (8.98) (CD)	LONE JUSTICE
126	113	29	17	**ROBERT PLANT** ● ES PARANZA 90265 (ATLANTIC) (9.98) (CD)	SHAKEN 'N STIRRED
127	167	182	3	**NICK LOWE & HIS COWBOY OUTFIT** COLUMBIA FC 39950	THE ROSE OF ENGLAND
128	180	168	28	**W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON** COLUMBIA FC 40050	HIGHWAYMAN
129	173	180	3	**FIVE STAR** RCA AFL1-8052 (8.98)	LUXURY OF LIFE
130	134	124	28	**U2** ▲ ISLAND 90127 (ATLANTIC) (8.98)	UNDER A BLOOD RED SKY
131	NEW ▶			**STARSHIP** GRUNT BFL1-8488 (RCA) (8.98) (CD)	KNEE DEEP IN THE HOOPLA
132	142	168	3	**AL JARREAU** WARNER BROS. 25331 (8.98)	IN LONDON
133	112	116	29	**COMMODORES** ▲ MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT
134	166	136	29	**GO WEST** CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
135	135	131	29	**TALKING HEADS** ● SIRE 1-25106 (WARNER BROS.) (8.98) (CD)	STOP MAKING SENSE
136	126	20	28	**"WEIRD AL" YANKOVIC** ROCK'N'ROLL F2 40033 (SCOTTI BROS.	DARE TO BE STUPID
137	139	123	20	**FOREIGNER** ▲² ATLANTIC 81999 (8.98) (CD)	AGENT PROVOCATEUR
138	160	173	6	**RONNIE MILSAP** RCA AHL1 5425 (8.98) (CD)	GREATEST HITS VOL. 2
139	163	175	3	**BOBBY WOMACK** MCA 5617 (8.98)	SO MANY RIVERS
140	140	142	8	**KING** EPIC BFE 40061	STEPS IN TIME
141	143	149	118	**U2** ▲ ISLAND 90067 (ATLANTIC) (8.98) (CD)	WAR
142	148	180	3	**ANDRE CYMONE** COLUMBIA FC 40037 (CD)	A.C.
143	129	111	28	**ROSANNE CASH** COLUMBIA FC 39468 (CD)	RHYTHM AND ROMANCE
144	130	121	28	**WHODINI** ● JIVE A-8251 (ARISTA) (8.98)	ESCAPE
145	150	155	28	**MICHAEL FRANKS** WARNER BROS. 25275 (8.98)	SKIN DIVE
146	125	108	17	**UTFO** SELECT 21614 (8.98)	UTFO
147	147	144	88	**BRUCE SPRINGSTEEN** ▲ COLUMBIA PC 2 36854 (CD)	THE RIVER
148	151	137	101	**MOTLEY CRUE** ▲² ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
149	125	103	46	**REO SPEEDWAGON** ▲ EPIC QE 39593 (CD)	WHEELS ARE TURNING
150	138	133	18	**NEW ORDER** QWEST 25209 (WARNER BROS.	LOW LIFE
151	119	112	19	**SUPERTRAMP** A&M SP 5014 (8.98) (CD)	BROTHER WHERE YOU BOUND
152	152	140	32	**ANDREAS VOLLENWEIDER** CBS FM 39963 (CD)	WHITE WINDS
153	150	174	5	**STEWART COPELAND** A&M SP-5084 (8.98)	THE RHYTHMOTIST
154	123	119	12	**DR. J.R. KOOL & THE OTHER ROXANNES** COMPLEAT 671 014 1 (PVK VERAM) (8.98)	THE COMPLETE STORY OF ROXANNE
155	127	102	16	**BOB DYLAN** COLUMBIA FC 40110 (CD)	EMPIRE BURLESQUE
156	139	139	52	**NEW EDITION** ▲ MCA 5515 (8.98) (CD)	NEW EDITION
157	168	168	15	**GINO VANNELLI** ISLAND BFW 40077 (CBS ASSOCIATED	BLACK CARS
158	136	132	100	**LIONEL RICHIE** ▲³ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
159	NEW ▶			**QUARTERFLASH** GEFFEN GHS 24078 (WARNER BROS.) (8.98) (CD)	BACK INTO BLUE
160	145	148	21	**ATLANTIC STARR** A&M SP 5018 (8.98)	AS THE BAND TURNS
161	146	146	21	**CON FUNK SHUN** MERCURY 824 345-1M1 (POLYGRAM) (8.98) (CD)	ELECTRIC LADY
162	169	171	38	**WHAM!** COLUMBIA BFC 38911 (CD)	FANTASTIC
163	166	172	592	**PINK FLOYD** ● HARVEST SMAS11163 (CAPITOL) (8.98) (CD)	DARK SIDE OF THE MOON
164	158	145	42	**GEORGE THOROGOOD** ● EMI-AMERICA ST 17078 (8.98)	BAD TO THE BONE
165	154	151	7	**HERB ALPERT** A&M SP 5082 (8.98)	WILD ROMANCE
166	164	163	46	**SOUNDTRACK** FANTASY 3AM-1791 (2LPS) (10.98) (CD)	AMADEUS
167	163	161	10	**ROY BUCHANAN** ALLIGATOR 4741 (8.98)	WHEN A GUITAR PLAYS THE BLUES
168	153	147	28	**ERIC CLAPTON** DUCK (WARNER BROS. 1-25166 (WARNER BROS. (8.98) (CD)	BEHIND THE SUN
169	198	—	2	**DURELL COLEMAN** ISLAND 90293 (ATLANTIC) (8.98)	DURELL COLEMAN
170	NEW ▶			**STARPOINT** ELEKTRA 60424 (8.98)	RESTLESS
171	175	195	23	**PAUL YOUNG** COLUMBIA BFC 38976 (CD)	NO PARLEZ
172	185	135	19	**HELIX** CAPITOL ST 12411 (8.98)	LONG WAY TO HEAVEN
173	188	188	23	**ALABAMA** ▲ RCA AHL1 5339 (8.98) (CD)	40 HOUR WEEK
174	183	155	22	**DAN FOGELBERG** FULL MOON/EPIC PE 39616 (EPIC) (CD)	HIGH COUNTRY SNOWS
175	176	173	188	**LED ZEPPELIN** ● ATLANTIC 19129 (8.98) (CD)	LED ZEPPELIN IV
176	141	180	14	**GRIM REAPER** RCA AFL1-8431 (8.98)	FEAR NO EVIL
177	176	163	71	**CHICAGO** ▲² FULL MOON/WARNER BROS. 1-25060 (WARNER BROS. (8.98) (CD)	17
178	186	138	19	**JOE WALSH** FULL MOON/WARNER BROS. 1-25281 (WARNER BROS. (8.98) (CD)	THE CONFESSOR
179	183	188	19	**LONNIE MACK** ALLIGATOR AL-4739 (8.98)	STRIKE LIKE LIGHTNING
180	196	190	28	**MAZE FEATURING FRANKIE BEVERLY** ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
181	157	150	90	**DARYL HALL & JOHN OATES** ▲² RCA AFL1-8399 (9.98) (CD)	BIG BAM BOOM
182	188	188	94	*BRUCE SPRINGSTEEN* ▲ COLUMBIA JC 35811 (CD)	DARKNESS AT THE EDGE OF TOWN
183	173	173	23	**THE SMITHS** SIRE 1-25269 (WARNER BROS. (8.98)	MEAT IS MURDER
184	NEW ▶			**THE CURE** ELEKTRA 60435 (8.98)	THE HAND ON THE DOOR
185	NEW ▶			**APRIL WINE** CAPITOL ST 12433 (8.98)	WALKING FROM FIRE
186	182	183	161	**PRINCE** ▲³ WARNER BROS. 1-23720 (2LPS) (12.98) (CD)	1999
187	198	—	2	**STRYPER** ENIGMA 73077 (8.98)	SOLDIERS UNDER COMMAND
188	190	188	189	**Z Z TOP** ▲⁵ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
189	162	185	23	**HOWARD JONES** ELEKTRA 60346 (8.98) (CD)	HUMAN'S LIB
190	189	194	20	*LEONARD BERNSTEIN* DEUTSCHE GRAMMOPHON 415 253-1 (POLYGRAM) (13.98) (CD)	WEST SIDE STORY
191	187	189	4	**WHAT IS THIS** MCA 5598 (8.98)	WHAT IS THIS?
192	197	193	21	**HANK WILLIAMS, JR.** WARNER/CURB 25267 (WARNER BROS. (8.98) (CD)	FIVE-O
193	199	192	40	**FAT BOYS** ● SUTRA SUS1015 (8.98)	FAT BOYS
194	200	197	57	**MOTLEY CRUE** ELEKTRA 60174 (8.98)	TOO FAST FOR LOVE
195	NEW ▶			**DAVE GRUSIN & LEE RITENOUR** GRP 1015 (8.98) (CD)	HARLEQUIN
196	177	160	94	**CYNDI LAUPER** ▲² PORTRAIT BFR 38930 (EPIC (CD)	SHE'S SO UNUSUAL
197	191	178	30	**THE FIRM** ● ATLANTIC 81239 (8.98) (CD)	THE FIRM
198	198	199	9	**ONE WAY** MCA 5552 (8.98)	WRAP YOUR BODY
199	162	143	15	**SOUNDTRACK** CAPITOL ST-12413 (8.98)	A VIEW TO A KILL
200	179	162	33	**DAVID LEE ROTH** ▲ WARNER BROS. 1-25223 (5.98)	CRAZY FROM THE HEAT

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LYRIC ROW NOT ECHOED OVERSEAS

(Continued from page 3)

fuund themselves on the firing line In 1983, a Scottish branch of retail chain HMV was prosecuted by police after complaints from the parents of a local teenager and Dead Kennedys fan The case failed, but HMV subsequently instituted a procedure to ensure that shup managers wouhl not agsin be charged, setting up a central panel of assessors to which they could refer "doubtful" releases.

Nn major market has as much experience with restricting distribution of objectionable material as West Germany. Founded in 1953, the Federal Control Office in Bunn is empowered to put hooks, art, film, recordings, videos and even computer games on an index, thus prohibiting public advertising or their sale to persons under 18 (Billboard, Aug. 24).

Only one pop recording, Peter Tosh's pro-marijuana tune "Legalize It," has been banned in Bonn, although numerous neo-Nazi recordings and songs making reference to Hitler have been restricted.

Rudolf Steffen, head uf the Federal Control Office, says he is somewhat surprised the current U.S. controversy has not generated increased scrutiny by local German youth offices, which must submit questionable recordings to him.

Comments Steffen: "These songs are nut the sort of thing a local official would be exposed to. And the average German, with only school English, would nut understand the lyrics snyway."

This also explains how such sungs as Frank Zappa's "Bobby Brown" made the German airplay charts.

Steffen and his staff remain strongly opposed to any rating system fur lyrics that does not include distribution restrictions "The only way to deal with this material," he says, "is to limit young people's exposure to it."

There is similarly little fervor for the idea of a rating system in the Benelux territories, Holland, Belgium and Luxembourg. A typical industry viewpoint: "This idea has simply not come up. But an initial opinion would be that lyric-rating would be counter-productive in all directions."

And in Italy, the question of rating or categorizing lyrics has not exactly exercised industry thinking. But Sergio di Gennaro, vice president of AFI, the Italian national IFPI group, and president of Panarecord, says: "The whole idea of tackling pop music lyrics in this way is somehow foreign to the Italian way of thinking. I can't see any way this kind of legislation would be accepted. It's just not in line with nur national mentality."

On the Italian music publishing side, Giuseppe Gramitto Ricci of leading Milan-based group Curci insists: "We'd regard this kind of rating as an unacceptable form of censorship, and we would not approve of any national legislation on these lines."

In Australia, the Stateside ruckus has passed almost unnoticed. In a market where rock comedians like Rodney Rude, Austen Tayshus and George Smilivici score triple and quadruple platinum hits with records whose texts are by general agreement foul and disgusting, and where notable past releases have included the Skyhooks' "Why Don't You All Get F**ked?," the current controversy seems, according to one industry figure, "all very tame."

But this is not to imply that no restraints exist. Some releases are stickered, on the initiative of the record companies concerned, because they do offend. Rude, Tayshus and Smilivici acquired their enormous followings largely through word of mouth: Even in toned-down form on record, some radio stations refuse to play their work.

For the Australian Record Industry Assn., however, the question of imposing controls on lyric content is not only not on the agenda, it has simply never been an issue. And that seems to hold good for virtually everywhere outside the U.S.

ON THE BEAM

(Continued from page 22)

and disks.

Schwann's bid for such a catalog follows the earlier CD catalug published by **Digital Audio** and the **Compact Disc Group**, but subsequent reports indicate that alliance won't result in future updates.

Ad rates for the Schwann Compact Disc catalog will be the same as those for the existing record and tape guides, with single full-page, black and white ads fetching $2,690.

ROULETTE RECORDS is among the indie labels with older catalog now mining the Compact Disc field, having issued 11 titles since June. According to general manager **Chuck Walz**, all of the initial CDs have been culled from Roulette's midpriced album catalog.

Among Roulette's first near-dozen diska are two of its biggest pop perennials, "The Best Of **Tommy James & The Shondells**" and "**Mitch Ryder & the Detroit Wheels' Greatest Hits.**" The remainder of the releases have been culled from the company's jazz vaults, dominated by its substantial lode of **Count Basie** masters.

That source yields CDs documenting Basie collaborations with **Tony Bennett, Joe Williams, Billy Eckstine, Sarah Vaughan** and **Lambert, Hendricks & Ross**, as well as a catalog perennial, "Count Basie & His Orchestra." Other Roulette jazz albums now on CD include sets from **Stan Getz, Joe Williams** and a concert set teaming **Dizzy Gillespie** and **Charlie Parker.**

Pressing is being handled by **Denon.** Walz says he expects to add another eight or nine titles to Roulette's nascent CD line during the next month.

ALL-BOARD CD PACKAGING

(Continued from page 1)

ther cuofirmation of the policy reversal comes from the packaging houses that developed and manufactured the all-board containers for Warner's "Around The World In A Day" by Prince & the Revolution and Elektra's "Theatre Of Pain" by Motley Crue.

Both Ivy Hill, fabricator of the Prince package, and Shorewood, which manufactured the Motley Crue CD container, say that no similar all-board packages fnr other acts have been ordered by these labels. In one case, there were even hints that eventual reorders of the affected title might go the jewel box route.

The decision by Warner Bros. last April to drop the jewel box in the case of the Prince album (Billboard, April 6| followed studies the label sponsored that indicated all-board packaging could withstand warping and abrasion hazards as well as or better than the conventional jewel box in plastic clamshell. It was Warner's stated position that all-board containers would become the preferred packaging option for pop CDs, particularly as the configuration began to make inroads in car and walk-along use.

However, it quickly became clear that Warner had underestimated the virulence of consumer and trade opposition, which not only challenged the security claims but focused even more strongly on value perception factors. Fear was widely expressed that absence of the jewel box would erode consumer pride of ownership in a high-tech quality product.

While both the Prince and Motley Crue CDs have sold extremely well, and appear on Billboard's Top Compact Discs chart, trade observers suggest that their inherent strength would overcome any specific objections their packaging format might stimulate.

"We could have sold the Prince even if it was packed in a paper bag," comments a WEA source.

SPEC'S PROSPECTUS

(Continued from page 6)

Lieff and Spooner. Spec's wrote off $290,000 of that loan during fiscal 1984, recovering $90,000 of that amount a year later M.IS assets are being liquidated for distribution to creditors during a two- to three-year period, according to the prospectus.

The prospectus also notes that the company's operation has been based on its own cash flow, and that it has a $500,000 unsecured bank line of credit, which it has never used.

For the fiscal year ended July 31, 1985, records generated 32% of sales, cassettes 35%, CDs 6% and video sales and rental 11%.

Half of the stores' inventory comes from a company warehouse in Northwest Florida, while the remainder is shipped direct. Approximately 60% of the merchandise comes from the six majors in the record business, the report states.

Four district managers supervise the stores, which are open seven days per week. A cash incentive bonus spurs district and store managers. Stores were recently equipped with 25 electronic reporting cash registers, providing quicker sales data flow. Spec's has just introduced computerized bar-coded inventory management and distribution controls.

CUTBACKS AT RECORD BAR

(Continued from page 1)

says Cruickshank, adding that the shipping problems have had an immediate effect on the chain's bottom line: "The day after we stopped shipping we saw sales go down." Some outlets have been receiving direct shipments from suppliers in an attempt to stem the downward trend.

Aside from the administrative personnel cuts, Record Bar has been looking to trim its costs in other areas. Cruickshank says the company is looking to lease out its corporate jet and is investigating possible store closings.

"We're closing five stores this month and two more soon after that," Cruickshank says. While denying rumors that the chain has as many as 30 outlets on the sale block, he does allow that "we've always got 20 on the hit list."

The future of Napoleon's Grocery, Record Bar's fledgling gourmet chain, is "up for evaluation in February," according to Cruickshank. "We'll have to make some changes," he says, adding that "labor costs are up, and we're playing around with that.

"The Napoleon's Grocery stores are actuolly projected to make a profit through Christmas, but there are questions on the return of investment and assets. We're really nut sure where it's going to go."

Mid-America, Record Bar's video distribution company, is "still strong in the ballgame" and making money, according to Cruickshank. There are no plans to cut personnel at the store level, although a freeze on raises and bonus programs has been in effect for several weeks.

Characterisizing the ebain's moves as protective rather than reactive, Cruikshank says, "We are a pro-active company. We're doing these things so we won't have to make other moves in 6 months."

MGM-UA'S GALLAGHER

(Continued from page 3)

that the home video market will falter, Gallagher refers to his decision in 1949 to enter the recording industry. This, he says, was against the advice of his father, who felt that radio inhibited a growing marketplace for recordings. A 50% penetration of VCRs into homes by the end of this decade is a compelling reason to Gallagher why the future is bright for hnme video.

The Acapulco convention panel on Wednesday will be composed of Len White (CBS/Fox), Ben Tenn (Walt Disney), Jack Silverman (Continental), Mike Olivieri (Vestron), Nick Santrizos (Thorn EMI/HBO), Dave Mount (WEAI, Gary Khammar (RCA/Columbia), Eric Doctorow (Paramount) and Ben Collier (Prism).

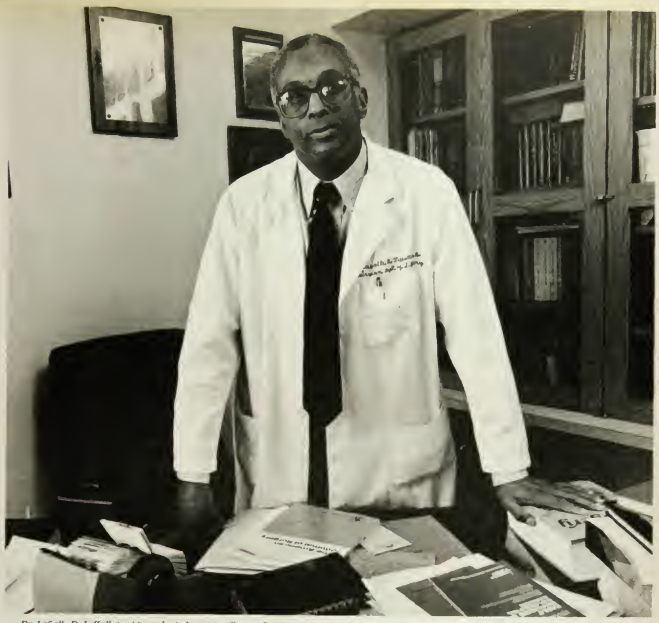
Comet Man?

Where is Ayers Rock Australia? Best view of Halley's Comet there (Apr '86). Who is Bob Ayres? Mystic, songwriter + vocal, Nebraska C&W Hall of Fame. Bob started his band career in Ayr, Nebraska. Synchronicity? Ayers, Ayres and Ayr (Scotch Eng) from Sanskrit root word (arr) meaning east, light, sky spirit, (Comet) Ayers Rock is the abongine sacred rock of creation. The rock itself may be a meteor, speculate scientists. Will thera by Ayres Rock at Ayers Rock?
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Dr. LaSalle D. Leffall, past president, American Cancer Society

"If everyone over 50 had checkups for colorectal cancer, the cure rate could be as high as 75%."

"If more people had colorectal cancer checkups, more people could be cured," says Dr. LaSalle D. Leffall, Jr., M.D., F.A.C.S., Professor and Chairman of the Department of Surgery, Howard University Hospital, Washington, D.C. "It's that simple. You can't cure it if you don't know you have it." But if it's detected early, the cure rate for colorectal cancer is very high. Your doctor can perform the digital and proctoscopic exams, and you take care of the simple stool blood test at home.

The present cure rate is 44%. We believe it could be at least 31% higher. Since men and women are equally affected by this disease, we urge everyone over 50 to get regular checkups at the intervals specified in the box on the right.

Fact is, there will be 130,000 new cases of colorectal cancer this year. You can help us cure 75% of them.

If you are not in the age group affected, please pass this information on to someone you know who is. The warning signs for colorectal cancer are: a change in bowel habits and blood in the stool.

People with a family history of colon or rectal cancer or ulcerative colitis are at higher risk and are urged to be doubly cautious.

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- Stool blood test every year
- Proctoexam every 3 to 5 years after 2 initial negative tests 1 year apart

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AMERICAN CANCER SOCIETY®

Motown Hits the Road With Elaborate Audio/Visual Pitch

BY JOHN SIPPEL

LOS ANGELES Motown Records is taking its full-color sales program directly into the home offices and branches of more than 100 major domestic accounts using a deluxe kit containing two audio tapes and one videocassettes, along with printed catalogs and store merchandising materials.

Highlight of the versatile and novel sales tool is a specially produced 25-minute video, in which label president Jay Lasker explains Berry Gordy's 26-year contribution to the industry and explains how that impact will be strongest with new artist releases through Christmas.

The video, combining elements of telemarketing and armchair merchandising, also explains a marketing strategy wherein accounts are encouraged to set up separate Motown record/tape/video departments. Included in the package are specially imprinted display divider cards, a huge ceiling arrow mobile guiding store patrons to the section, and larger two-sided cut-out posters noting the establishment of the Motown sector.

Unlike most sales promotional tools, the Motown video, prepared by George Bloom under the aegis of Terri Barnes, Lasker's executive assistant, links the label's veteran artist roster securely to the Motown departmental concept, noting the number of multi-prior and frontline albums which each of the longtimers has available. The lavish kit also provides a huge Motown four-color sale poster.

The two audio cassettes assist the overall program. The first is a special 90-minute reprise of more than 25 key Motown singles, complete with subtle sale narration for in-store demonstration. The second further explains the Motown catalog and the sales approach, along with separate 60-second spots promoting Motown's CD catalog, its anthology albums, Stevie Wonder's new album and the Motown store department.

Included in the 18- by 16-inch blue velvet-covered fold-out are complete Motown record/tape catalogs and a Motown CD catalog.

The Motown video makes use of vintage black-and-white video and movie material dating back, in many cases, more than 15 years, as well as excerpts from the Motown Revue and the Motown 25th anniversary special, which achieved top prime time ratings and is now available as a home video package. There is a 25-pack counter bin for Motown home video product included in the program.

The video promises new albums soon from Lionen Richie and Smokey Robinson and soundtrack material from "The Knights," a Taylor Hackford movie.

Provisions of the fall program include: oldie singles, 10% discount and 90-day dating, effective through Oct. 24; frontline album product, 4% discount on LPs, 6% discount on cassettes through Dec. 12; all midprice product, 180-day dating through Oct. 24; and the Stevie Wonder catalog except "Musiquarium" and "In Square Circle," 8% discount through Sept. 27.

NARAS Seeking Full-Time President

LOS ANGELES The National Academy of Recording Arts & Sciences (NARAS) is seeking its first full-time, paid national president, in an effort to give it the continuity of leadership long enjoyed by another trade association, the Recording Industry Assn. of America (RIAA).

That's the assessment of Mike Greene, current national president of NARAS, who will move up to chairman of the board when the paid president is hired.

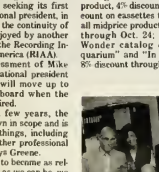
"Over the past few years, the Academy has grown in scope and is doing a lot more things, including interacting with other professional organizations," says Greene.

"In order for us to become as relevant and effective as we can be, we need to have a consistent person at the top who can speak for us year after year, as opposed to passing the baton of leadership every years. Plus, we all have full-time jobs in the music industry ourselves, so it's very difficult to be in all the places we need to be with the same face like Stanley Gortikov puts on for the RIAA.

"We need a full-time, high-profile executive who has been at the highest levels of the industry and has access to key people. That doesn't necessarily come with being president of the Academy when you've got someone new coming in every two years."

The position will be based at NARAS headquarters in Burbank. Applications should be sent to the Presidential Search Commission, NARAS, 303 N. Glenoaks Blvd., Suite 140, Burbank, Calif. 91502.

PAUL GREIN



Love of Music. Composer/saxophonist Peter Gordon, seated, signs an exclusive, longterm, worldwide recording contract with CBS Masterworks. His first album, tentatively titled "Love Of Life," is scheduled to be released early next year. Standing from left are Masterworks senior vice president and general manager Lennie F. Dash and vice president of a&r Christine Reed, and Gordon's producer Gary Lucas and manager Greg Shihrin.

INSIDE TRACK

BRUCE SPRINGSTEEN'S five gigs in the mammoth L.A. Coliseum, which began Friday (27), are expected to do $RO big for the approximately 70,000-seat venue. Ticket speculators had a field day, with the L.A. Times initiating a rarely-used category for its classified section, "Entertainment," which carried more than 180 ads each day a week prior to the concert. Random calls to some of the phone numbers disclosed ticket prices ranging from $35 to $350 each . . . Stars and lesser-knowns in rock who perform for the L.A. Street Scene (Billboard, Sept. 29) were given extra exposure this year at the event, held from Friday through Sunday (27-29). SIN, through L.A. Mexican tv outlet KMEX will intersperse a telethon effort for Mexican earthquake relief with appearances by acts from the Civic Center bash. Also expected to appear on the telethon will be Vikki Carr, Apolonia, Fernando Allende, Los Bukis, Alpert and wife Lani Hall, Paul Gonzalez, Diego Verdaguer, Julio Iglesias, Miami Sound Machine, Kids for Kids, Cantinflas, Vicente Fernandez, Manoella Torres and Lucia Mendez. Superestaciones WTBS and Organizacion Televisa Ibero-America will pick up part of the program, generated initially by SIN general manager Rene Anselmo.

LIFE IN THE FAST LANE may be slowing down for Vincent Neal Wharton of Redondo Beach, better known as Vince Neal, lead singer of Motley Crue. Superior Court Judge Edward Hinz Jr. stayed the 23-year-old singer's 30-day jail sentence until next June, so the heavy metal group could play out its next tour. In addition to five years' probation, Wharton was ordered to make $2.7 million restitution for a drunken driving collision that killed Nicholas "Razzle" Dingley, drummer with the group Hanoi Rocks, and injured two other persons. Wharton will also donate 200 hours of community service as part of his sentence . . . Track tips its topper lardily to Martin Spector, founder/chairman of Spec's, the Florida retail chain that went public last week. "Mike," as he's affectionately known, is 80 and at his desk daily, heading the stores which he started in 1948.

LOOK FOR NARM or a member of its retail advisory committee convening this week in San Diego to make the organization's first response to the music lyric row. Track bears that a document, apparently penned by a responsible NARM chain member, was delivered to the Senate Commerce Committee Sept. 20. The same document was reportedly hand-delivered by the NARM administrative staff to the PMRC three days later.

WATCH FOR GORDON PRICE to surface in his hometown, Detroit, with a new indie record distributorship . . . Harry Tobias hit 90 years recently . . . Tom Ray has joined Total Experience Records, just as Moe Schnee moves out . . . The 7 in New York City, as that's the night the Amerian Cancer Society fetes Miles, Stuart and Ian Copeland of IRS, FBI, police, etc., fame in what's expected to be a unique night of frolicking.

APPARENTLY THE WIVES of 15 U.S. Senators and Congressmen felt that by using their hubbies' names they might give record label executives a clearer idea with whom they were dealing. In a letter dated May 3, sent from the Pamela Mann Resource Center, duly closed by veteran rock writer Dave Marsh, signees included the fraus of Ernest Hollings, Strom Thurmond, Robert Packwood, John Danforth, Jesse Helms, Paul Trible, Lloyd Bentsen and David Durenberger, all Senators. Congressmen whose wives inked the epistle were James Jones, Paul Simon, Bill Archer, Guy Vander Jagt, Richard Schulze, Bill Frenzel and Tom Downey . . . Dave Bowman, vice president of sales for the ElectroSound duplicating equipment division, has left that post.

Edited by JOHN SIPPEL

MORE MEXICAN QUAKE: The plight of Mexicanos is such that the San Antonio City Council has put the proposal to control sensitive lyric content of songs done by groups performing in local venues (Billboard, Sept. 21) on a sidetrack for the time beign. City Attorney Lowell Denton and his staff continue to study provisions which might be worded into the statute.

Accounts Applaud CBS Mix-and-Match Plan

BY KIP KIRBY

NASHVILLE A 15-tier discount/returns/dating program launched last week by CBS Records here has wholesalers and accounting offering. National retailers and distributors expect the new CBS mix-and-match incentive strategy to result in significantly stronger country album sales.

The program involves 15 different options available to rack, one-stops and accounts in which they choose their own percentages for free goods and discounts, exchange privileges and additional dating. The program carries different percentage structures depending on the account level.

At the retail level, for example, a high of 26% is possible in free goods/discounts with no returns and no extra dating. It goes through corresponding levels to a bottom of 7% in free goods/discounts, with a 20% return/exchange rate and four extra months' billing. Discounts are basically applicable in 2% increments; returns/exchanges come to 5%, 10%, 15% and 20%; and additional dating ranges from none through 60 days up to 120 days.

The program will be ongoing and encompasses all CBS country titles tagged at $8.98 or above, including both new frontline product and catalog. The flexibility of the campaign, allowing dealers and distributors to adapt the program individually to their needs and alter it whenever they wish, is earning raves from those interviewed.

"We're ecstatic about the program," says Lew Garrett, director of music purchasing for the Camelot chain. "It's unquestionably one of the most innovative efforts we've seen. CBS deserves to be applauded for coming up with it.

"Country sales have been declining, as everyone knows," Garrett notes. "But this could certainly improve things noticeably."

By letting dealers pass on their discounts at the consumer level, the CBS push is expected to increase country's traffic flow, especially as the holiday season approaches. Garrett says that Camelot will mark down all existing CBS country cassettes and albums, even though they were originally purchased under regular rate. "It only seems a fair trade-off in view of what CBS is doing," he emphasizes, adding that the chain plans to utilize the incentive campaign heavily for the Christmas period.

Central Dairy's Jim Kirkpatrick says he has already placed his initial order under the new program, for a total of 3,000 country units. The cassette-to-LP ratio is seven to one, Kirkpatrick says.

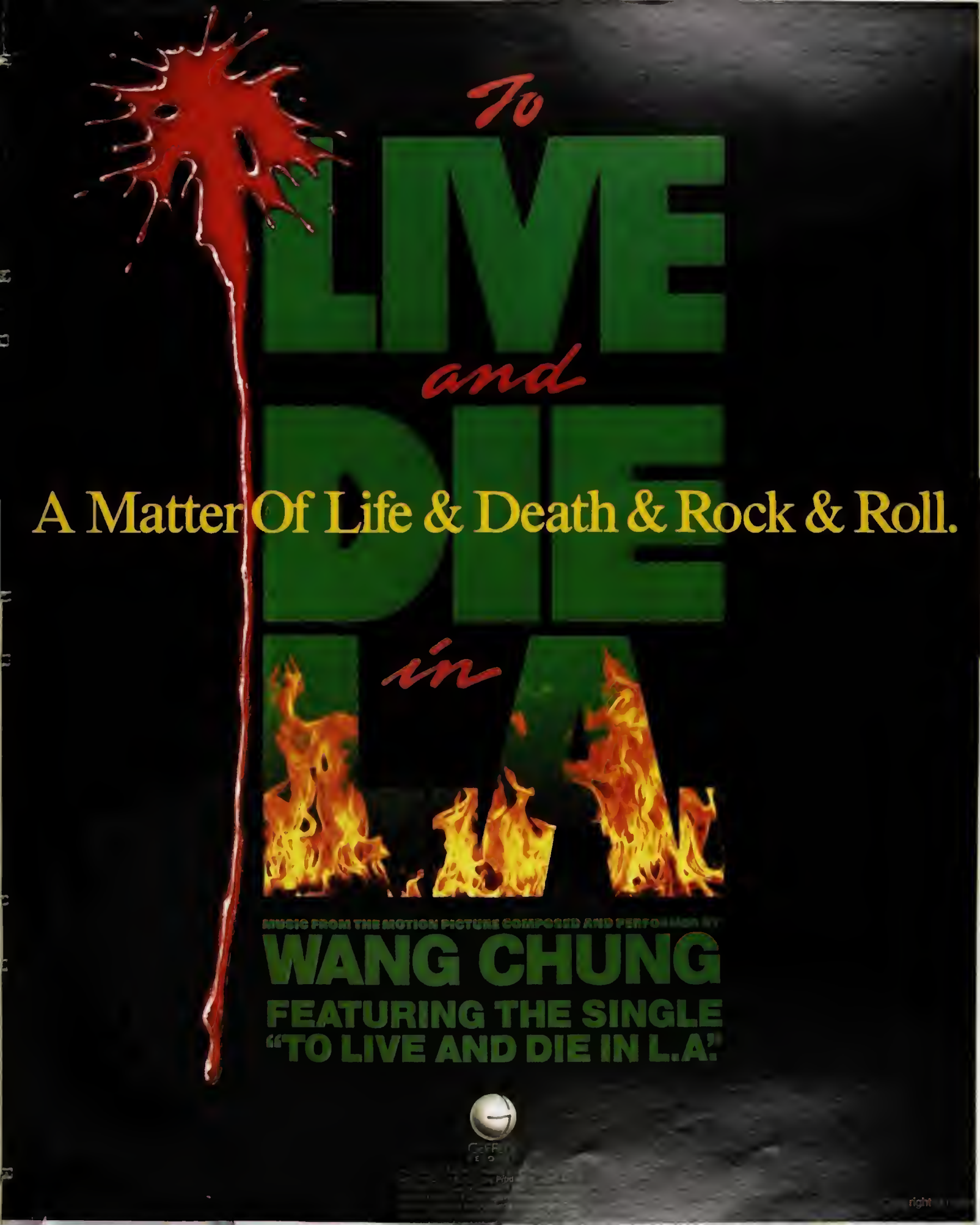
"The program is going to get country product out on the street," he says, "and we're anticipating multiple sales with the lower prices."

Sound Shop locations (which are owned by Central South) will feature frontline CBS releases, with catalog and sale items in separate browser bins. "On hot sellers and new releases where we don't foresee any problems coming back, we'll take the full 26% discount," adds Kirkpatrick. "This way, for instance, if I use the 26% discount, I might end up paying $3.86 for product that would normally be retail for $8.98 but which we can now sell at $6.98."

Accounts can vary their options with each order under the mix-and-match approach. Minimum quantities remain standard; accounts pay freight at 30 units or more until the level of 120 units. A minimum of three units per line item and 12 units per order is required. Cuts are not covered by the program, and orders placed under this incentive strategy cannot be included with other orders.

Norman Hunter of Record Bar predicts that the CBS country effort will be highly successful. "It appears to be structured for a variety of accounts, not just those with central warehousing," he says. "So it could mean a lot more sales from mom-and-pop locations."

Echoes Camelot's Garrett: "The program is going to move product. Quite frankly, we'll be taking a much closer look now at country labels than we overhead. I'm sure we'll expect more country units in our stores, including newer acts we might have passed up before."


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